

Music Educators Journal



Mid-Winter Issue

FEBRUARY

1937

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Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE

Headquarters and Publication Office, 64 East Jackson Boulevard, Chicago, Illinois

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(Comprising the Music Educators National Conference)

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Southern Conference for Music Education
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FEBRUARY, 1937

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News Notes

Rochester Symphony Orchestra. The second American Composers' concert to be presented this season at the Eastman School of Music was played by the Rochester Philharmonic Orchestra, January 14. The composers represented on the program were William Grant Still, George McKay, Charles Vardell, Jr., Walter Mourant, Victor Alessandro, and Burrill Phillips. Howard Hanson conducted, and Irene Gedney was piano soloist. The concert was the forty-fifth in the series.

Conference in Tokyo. At the Conference of the World Federation of Education Associations to be held in Tokyo next summer, August 2-7, a special Music Section will be organized, according to Alice Keith, Washington, D. C., who is a member of the Fine Arts Committee of the Federation.

This Conference marks the seventh biennial meeting of the World Federation, and the first to be held in the Orient. The W. F. E. A., whose president is Paul Monroe of Columbia University, is a federation of the voluntary teachers' organizations of the various nations, the National Education Association being one of the groups.

Miss Keith has been appointed to organize a group of music supervisors and teachers to attend the Tokyo meeting, with added side trips in the Orient. Information may be secured by addressing Miss Keith, King-Smith Studio-School, 1751 New Hampshire Avenue, N. W., Washington, D. C.

Church Music Conference. The fifth annual Mid-West conference on church music is announced for Monday, February 22, to be held at the First Methodist Episcopal Church, Hinman Avenue and Church Street, Evanston, Illinois. Sponsored by Northwestern University, the conference is under the chairmanship of Oliver S. Beltz. The morning session will begin at 9:00 a. m., and the afternoon session will begin at 2:00 p. m.

City Church Choir School. The City Church Choir School of Gary, Indiana, has issued a bulletin announcing the beginning of the School's second semester with Bethuel Gross, Blanche Bradley, and Katherine Kuss Avery as members of the faculty. William E. Clark is the minister.

Honored with Life-Memberships. Mrs. Frances E. Clark of Camden and John H. Jaquish of Atlantic City were recently honored with life-memberships in the Department of Music of the New Jersey State Teachers Association by unanimous vote of the board of directors.

Two Music Publishers Affiliated. According to an announcement just received, the Robbins Music Corporation and Leo Feist, Inc., have effected a merger by which Leo Feist will henceforth publish the band materials for the combined firms. Accordingly, it is the intention of J. J. Robbins, head of the affiliated organizations, and of Abe Olman, general manager of Leo Feist, Inc., to devote especial attention to the assembling of a large catalog of band materials for distribution by the one firm.

Irving Choyette has returned to his position in the Mount Vernon public schools and in the College of New Rochelle. He had been on leave of absence while studying at the Advanced School of Education, Teachers College, Columbia University, where he received the degree of Doctor of Education.

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JOSEPH CHARLES DEJCEK, euphonium, Sterling Morton High School Band, Cicero, Ill. Only first division winner on baritone at 1936 National Contest. Won with a Conn.



ROBERT L. MARSTELLER, baritone, Colorado Springs, Colorado, High School Band. Second division winner, 1936 National Contest. Won with a Conn.



STUART WOOLEY (above), baritone, Iliou, N. Y., High School Band. Second division winner, 1936 National Contest. Won with a Conn.



HARRY A. SCHMIDT (above), French Horn, Greeley, Colo., High School Band. Third division winner, 1936 National Contest. Won with a Conn.

CLYDE MILLER (left), French Horn, Downers Grove, Ill., High School Band. First division winner, 1936 National Contest. Won with a Conn.

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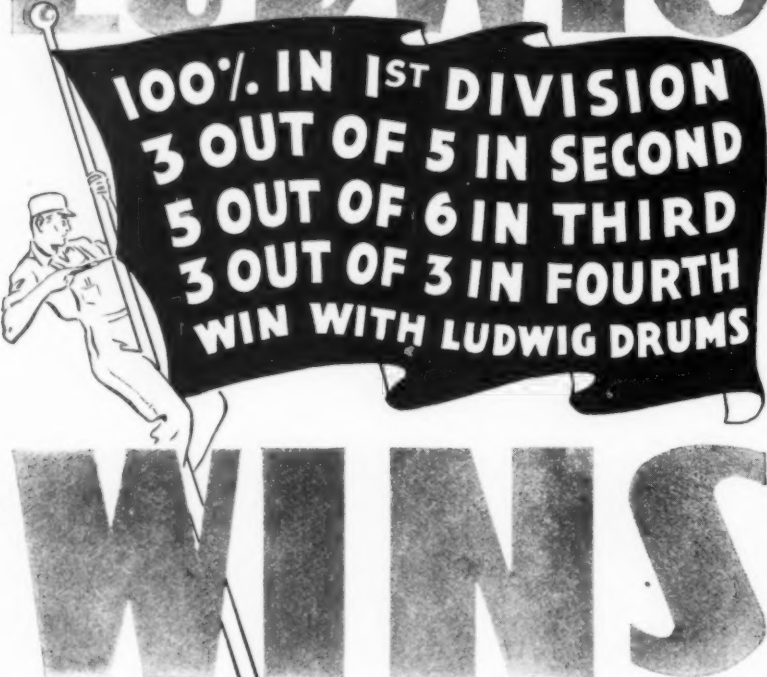


MARTHA SCHNAIDT (left), baritone, Washington High School Band, Sioux Falls, So. Dakota. Second division winner, 1936 National Contest. Won with a Conn.



PEGGY BLATHERWICK, French Horn, Washington High School Band, Sioux Falls, S. D. Third division winner, 1936 National Contest. Won with a Conn.

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Southern California Bandmasters' Association held their second annual band clinic at the Los Angeles Junior College, Saturday, December 5. The program opened with a broadcast by the Symphonic Band whose members had been assembled from the schools in Los Angeles and surrounding cities. Following the broadcast and through the courtesy of the Federal Music Project, the W.P.A. Band under the direction of Arthur Babich gave a program which was divided into two parts, sight-reading and interpretation. It is the plan of the Association to keep the organization of the student band intact throughout the school year and to hold regular rehearsals of the band. Members of the Association, their guests and friends had luncheon at Newman Hall.

The afternoon program included an address by Louis Woodson Curtis, Director of Music in Los Angeles, and a program by the All-City High School Orchestra Woodwind Ensemble and the All-City High School Orchestra Brass Ensemble, under the direction of Edmund Cykler. Charles Jenner was chairman of the program given by members of the Philharmonic Orchestra, who demonstrated various band and orchestra instruments. Preceding the evening concert, a dinner meeting was held at which Vesey Walker, president of the Association, presided. Conductors of the evening concert of the Symphonic Band were: Charles Tingle, Donald Rowe, Harold Roberts, Alexander Smith, William Killgrove, Richard Bailey, Holace Metcalf, Chester Perry and Vesey Walker. Following are the officers and executive board of the Association: Vesey Walker, President; William Killgrove, Vice-President; Donald Rowe, Secretary; William Wallis, Treasurer; members of the executive board: Chester Perry, Charles Tingle, Harold Roberts, Arthur Babich, Holace Metcalf.

Florida. The Florida Bandmasters Association, of which Ed Chenette is president and Jim Crowley, secretary, reports the good news, in the January 18 issue of *The Bulletin*, that the Florida Board of Education has reinstated music and that now more than two hundred teachers are employed at state expense. This reinstatement was one of the first official acts of Florida's new State Superintendent Colin English, who thus has proved himself a man "who recognizes music as a vital factor in the education of children." Enthusiasm over the contest to be held in West Palm Beach, March 8 and 9, is running high as is exemplified in the report that one band, finding the distance too great to hitch hike, has solved the problem by deciding to ride bicycles; another says, "We will go in rowboats," the general consensus being, "We will all be there."

Arizona. Northern Arizona Interscholastic Association will hold 1937 instrumental and vocal contests at Arizona State Teachers College, Flagstaff, April 15-17. For further information write to Eldon A. Ardrey, Department of Music, Arizona State Teachers College, Flagstaff.

Arkansas. State Vocal Festival will be held at Little Rock, April 1-3, sponsored by Little Rock High School and Little Rock Junior College. For information write to J. A. Larson, Principal, Senior High School, Little Rock.

Maine. Western Maine School Music Festival will be held at Rumford, probable date May 7. For information write to Mrs. Ida Sweatt, Rumford.

North Dakota. State High School Music Contests (instrumental and vocal) will be held at the University of North Dakota, Grand Forks, May 21 and 22. Sponsored by the University of North Dakota. For information write to John E. Howard, Box 56, University Station, Grand Forks.

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Pennsylvania. District chairmen for the nine district contests which serve as qualifying rounds for the final state contests of the Pennsylvania Forensic and Music League for 1937 include the following: Northwestern—Superintendent H. M. B. Lehn, Grove City; Western—Supervising Principal R. R. Merrill, Youngsville; Southwestern—Professor Arthur S. Gilmore, State Teachers College, California; North Central—Professor Charles Cox, State Teachers College, Lock Haven; Central—Superintendent J. H. Neff, Huntingdon; Southern—Principal Huber D. Strine, Waynesboro; Northeastern—Assistant Superintendent John B. Boyer, Sunbury; Eastern—Superintendent G. A. Eichler, Northampton; Southeastern—Superintendent H. O. Dietrich, Norristown.

The annual Music Contest Bulletin issued by the Pennsylvania Forensic and Music League contains music lists and general information regarding state finals to be held at Altoona, April 23-24. The bulletin may be obtained from C. Stanton Belfour, Executive Secretary, Extension Division, University of Pittsburgh, Pittsburgh, Pennsylvania.

Indiana. At the state band and orchestra clinic held November 27 and 28, the following officers for the Northern Indiana Band and Orchestra Association were elected: President—N. W. Hovey, Hammond; Vice-President—David Hughes, Elkhart; Secretary-Treasurer—Bud Robinson, Hammond.

The Northern Indiana school band and orchestra contest is scheduled for April 30 and May 1 in La Porte.

Illinois. Station WILL of the University of Illinois, through Director Joseph F. Wright, announces that, in cooperation with the public school systems, the station will present a series of "Band Rehearsals by Radio." The first one took place January 9, and succeeding broadcasts will be made every Saturday morning from 9:00 a. m. to 10:00 a. m. The program will probably include a series of broadcasts by the Urbana High School Band, especially designed for Class B, C, D, and E bands. These band programs will be under the direction of Graham T. Overgard, director of music, Urbana public schools, and assistant conductor of the University of Illinois Bands.

Ozark Music Festival. Under the sponsorship of A. S. J. Carnahan, superintendent of the Birch Tree School System, seventy-five girls and boys from nine high schools in the Ozark region joined forces for a week of travelling minstrelsy, which began November 23 and ended November 28. Organized into groups comprising a band of fifty-five members, an orchestra of fifty, a boys' glee club of twenty-two voices, a girls' glee club of twenty, and a mixed chorus of sixty-five, these bands of the Ozarks spent three days in continuous rehearsing by alternating groups. Directed by J. Clyde Brandt and O. L. Wilcox of the Southeast Missouri State Teachers College with Hazel Duncan as accompanist, the group gave their initial concert in Willow Springs with succeeding concerts in Birch Tree, Fremont, Van Buren, and again in Birch Tree for the grand finale. The appreciation of one of the hospitable communities was expressed in the form of a Thanksgiving dinner, turkey with all the trimmings, which was of more than passing interest to the young musicians. For transportation from one community to another, school buses and private cars were provided by Superintendent Carnahan. —From "The Capaha Arrow," Cape Girardeau, Missouri.

Haydn M. Morgan, formerly director of music in Grand Rapids, Michigan, is now supervisor of music at Newton, Massachusetts. Mr. Morgan is a former vice-president of the North Central Music Educators Conference, and has served as guest conductor at many festivals.

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Record Reviews

PAUL J. WEAVER

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Berlioz: Symphonie fantastique, Op. 101; Selmar Meyrowitz conducting the Paris Symphony; Columbia set 267. This is a superior performance and recording of a really important work which has been neglected by record manufacturers. The great revival of interest in Berlioz and his music makes the set more than welcome.

Bizet: L'Arlesienne Suite No. 1; Sir Thomas Beecham conducting the London Philharmonic; Columbia set X-69. The familiar music is given a vigorous and decisive performance. Recording is superior.

Brahms: Academic Festival Overture; Sir Thomas Beecham conducting the Royal Philharmonic; Columbia set X-42. A thoroughly good performance adequately recorded. The set is filled out with the Mozart Minuet in D Major from Divertimento No. 2.

Brahms: Symphony No. 2 in D Major, Op. 73; Sir Thomas Beecham conducting the London Philharmonic; Columbia set 265. Probably the best available recording of this superlative music.

Henry Reichel: Ball (Symphonic Variations); Stokowski conducting the Philadelphia Orchestra; Victor 14141-2. This is an exceedingly interesting adaptation of Balinese music to the medium of the modern symphony orchestra. The second side of the second record contains a similar experiment based on an 8th century Japanese ceremonial piece, orchestrated by Kunoye-Etenraker.

Haydn: Symphony No. 99 in E Flat Major (Salomon No. 10); Sir Thomas Beecham conducting the London Philharmonic; Columbia set 264. Hitherto unrecorded, this makes a very valuable addition to the Haydn library. The music is simply charming; when produced in London it was "applauded by hand and mouth", and the "slow movement was always encored." Performance and recording are all that could be desired.

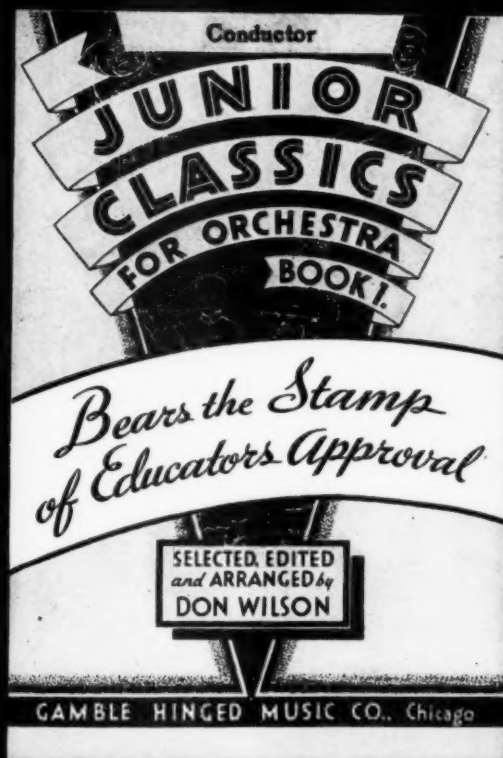
Claude Lapham: Mihara Yama (Tone Poem); the composer conducting the Victor Symphony; Victor 11895. Another excursion into the Oriental idiom, but not a very impressive one.

Liszt: A Faust Symphony; Selmar Meyrowitz conducting the Grand Orchestre Symphonique de Paris, with the tenor Villabella and the D'Alexis Vlassoff Russian Choir; Columbia set 272. One of Liszt's most important works, now available for the first time. This is really a three-movement symphonic poem; the parts are named Faust ("I am he who seeks"), Margaret ("I am she who loves") and Mephistopheles ("I am he who ever denies.") The work is given a stirring performance, and the recording is splendid.

Harl McDonald; Rhumba, and Dance of the Workers; Stokowski conducting the Philadelphia Orchestra; Victor 8919. Many readers of these pages already know the Rhumba, which was given to them at the Victor plant at the Philadelphia Conference. This now appears in combination with a movement from the same composer's suite called Festival of the Workers. Mr. McDonald's rugged writing and clever instrumentation promise much for the future of his music.

Schubert: Symphony No. 8 in B Minor, "Unfinished"; Koussevitzky conducting the Boston Symphony; Victor set M-319. Mr. Koussevitzky gives this great music a distinctive interpretation which sheds

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**Tschaikowsky: Aurora's Wedding Bal-
 let;** Efrem Kurts conducting the London
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CONCERTI

**Beethoven: Concerto in D Major, Op.
 61;** Fritz Kreisler with Barbirolli and
 the London Philharmonic; Victor set
 M-325. One of the earliest sets in the
 Victor masterworks series was a per-
 formance of this concerto by Kreisler
 with Blech and the Berlin State Opera
 Orchestra. One is greatly impressed by
 the broadened interpretation which the
 great violinist now gives the music.
 This set is an improvement on the
 fairly recent Columbia interpretation by
 Szigeti; Szigeti plays more brilliantly
 than Kreisler at times, but the Kreisler
 interpretation seems the more mature
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Edward MacDowell: Concerto No. 2;
 Sanroma with Fiedler and the Boston
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 After this long wait, one is happy to
 find that the performance is a fine one.
 Strangely, the album contains a piece
 of violently contrasted character, a six-
 movement Divertissement by Ibert, mu-
 sic which is a tongue-in-the-cheek affair
 paraphrasing several well-known
 themes.

**Milhaud: Concerto pour Piano et Or-
 chestre;** Marguerite Long, with the com-
 poser conducting the Orchestre Nation-
 ale; Columbia set X-67. This is quite
 fascinating music in the modern idiom,
 well worth many hearings. The set is
 completed with two short piano pieces
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 Mme. Long.

CHAMBER MUSIC

**Bartok: Quartet No. 2 in A Minor, Op.
 17;** Budapest String Quartet; Victor set
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**Beethoven: Quartet in A Minor, Op.
 132;** Lener String Quartet; Columbia set
 273. One of the greatest works in all
 chamber literature, given a vital and
 rather profound reading. One continues
 to regret that this fine ensemble has
 abandoned its American tours.

Brahms: Trio in C Major, Op. 87;
 Myra Hess, piano, Yelley D'Aranyi, vio-
 lin, and Gaspar Cassado, cello; Colum-
 bia set 261. A glowingly beautiful work,
 given about as fine a performance as
 one could hope for by these three ster-
 ling artists. Top-notch recording.

Copland: Trio "Vitebsk"; Ivor Kar-
 man, violin, David Freed, cello, and the
 composer at the piano; Columbia set
 X-68. The trio carries the sub-title,
 "Study on a Jewish Theme"; the theme
 is an interesting one, but its treatment
 is academic to the point of dullness.
 The set also contains a short violin
 piece by Copland, the Ukulele Serenade,
 played by the composer and Jacques
 Gordon.

**Haydn: Quartet in C Major, Op. 33,
 No. 3, "The Bird";** Roth String Quartet;
 Columbia set 257. One of the most
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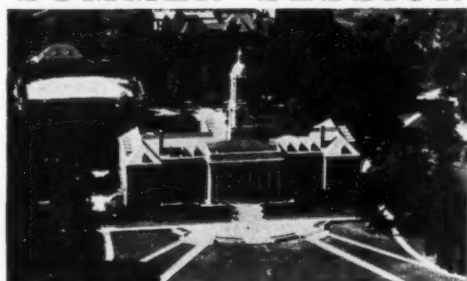
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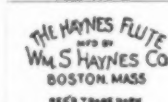
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Piérné: Variations libres et finale; R. LeRoy, flute, R. Bas, violin, P. Groult, viola, R. Boulmé, cello, and P. Jamet, harp; Columbia 68689. A rather dull piece of diluted modernism.

Schubert: Quartet No. 14, in D Minor, "Death and the Maiden"; Roth String Quartet; Columbia set 269. Probably the best playing of any of the Roth recordings, and surely the best recording of any version of this great work. The interpretation is vivid and interesting, even though one disagrees with certain tempi and other details.

Tansman: Suite Divertissement; M. Maas, piano, G. Lykoudi, violin, C. Froidart, viola, and W. Wetzele, cello; Columbia set X-66. These five short movements are highly contrasted in mood and effect, ranging from very dissonant movements at either end of the suite to a charmingly calm Nocturne. An interesting work, well presented.

OPERA

Gilbert and Sullivan: The Mikado; Isadore Godfrey conducting the D'Oyly Carte forces; Victor set C-26. Mechanically considerably better than the older Victor set of the same work, this new version does not completely replace the other; for Miss Curtis' Katisha isn't up to that of Bertha Lewis, and Martin Green simply doesn't begin to compare with the irreplaceable Sir Henry Lytton (when one merely sings Tit Willow, Mr. Green, the song is pretty dull!). In the other roles, though, the new set is the better; and the chorus in the new is particularly to be commended.

Gluck: Orpheus; Henry Tomasi conducting the Paris Symphony and the Vlassoff Russian Choir and soloists; Columbia Operatic set 15. Columbia is to be congratulated in making this fine music available in such a splendid recording. Alice Raveau, the contralto, is particularly good, although all of the solo parts are well done; the choir does excellent singing, and the orchestral background is uniformly satisfying.

Verdi: Rigoletto; Cav. Lorenzo Molajoli conducting the La Scala Opera forces; Columbia Operatic set 13. A fine performance of one of the most popular Italian operas. Especially commendable is the singing of the tenor, Stracclari and of the soprano, Miss Capistr, whose high tones are rather breath-taking.

Excerpts. Gladys Swarthout does a very good job on Victor 14143 with two arias from Samson and Delilah. Claudia Muzio sings beautifully two Puccini arias on Columbia 4140. And Georges Thill gives us a very fine pair of arias by Gluck and Cherubini on Columbia 9116.

ORGAN

Bach: Organ Music, Vol. 1; Albert Schweitzer, organist; Columbia set 270. To have one of the most authoritative commentators on Bach present a volume of his organ works, and present them in such an honest, straight-forward fashion, is a joyous thing for the student and lover of Bach's music. And to have Columbia deliberately label this as Volume 1 fills him with eager anticipation of the implied promise for the future. No library can afford to be without this set of records.

EASTERN MUSIC

Victor 24548-9 contain fascinating and very useful examples of Hindu vocal and instrumental music and Chinese instrumental music. The second record also contains the best available recording of the ancient Greek Hymn to Apollo, sung by unison chorus and flute, as it was undoubtedly sung by chorus and aulos in the day when it was composed.



G. SCHIRMER



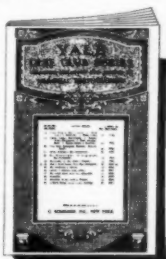
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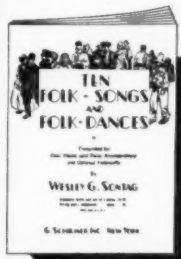
- 8045 Black-Eyed Susie (Nye-Bartholomew)..... .20
8046 De Animals a-comin'.. .15
8047 Lawd, I cannot stay
away..... .15
8048 De wind blow over my
shoulder..... .12
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Prayer..... .12
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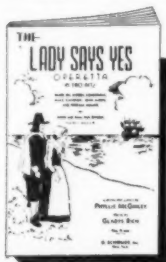


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Music Educators Journal

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Editorial Board: Edward B. Birge, Chairman; Samuel T. Burns, Charles M. Dennis, Karl W. Gehrkens, Archie N. Jones, James L. Mursell, Paul J. Weaver, Grace V. Wilson

Music and Government

PAUL J. WEAVER

AS THESE WORDS are written, President Roosevelt has just pledged himself to a second term of office devoted to curing the economic cancers of our national life. The new administration has started on its four-year program, building upon the accomplishments of the last four years but in no way bound to carry on with the methods or the projects of the immediate past. Rumors are flying as to the dropping of this and that project and the inaugurating of this and that new plan of procedure. Among the prominent rumors is one to the effect that the Federal Music Project is to be dropped. And thousands of musicians, belonging to a profession which has suffered as much as almost any other during the years of the depression, wonder anxiously what is going to happen.

The Federal Music Project has been in operation such a short time that it must still be considered as being in a distinctly experimental stage. Nevertheless, its accomplishments during this short period have been great, and seem very significant in any consideration of the larger aspects of the problem of music in America. The breadth and extensiveness of the Project's activities are a fine tribute to the breadth of vision and the administrative ability of Dr. Nikolai Sokoloff, the Director of the Project, and his able corps of assistants. This last fall there were over fifteen thousand people engaged in the projects; over one hundred sixty symphony and concert orchestras and almost forty choral groups were being maintained, operatic and chamber music groups were working in many parts of the country, over one hundred forty teaching projects were under way (especially in rural districts where no teaching had been available in the past), and there were projects for composers, copyists, librarians, soloists, tuners, repairers, etc., etc. During seven months of last year these various performing groups gave over thirty thousand individual performances of pieces, with an aggregate audience of well over twenty million people.

Of the many significant aspects of this Project, the most striking has been its very tangible encouragement to the cause of American music and to the work of the American composer. In a nine-month period eighteen hundred forty-three compositions by six hundred twenty-two American composers were performed on WPA music programs; among these were twenty-seven

symphonies written by twenty-four composers and performed more than sixty times. It is something of a shock to many people to find that there are so many composers in America today writing so many works deemed worthy of a hearing; and it must have been more of a shock to the twenty-four symphonic composers themselves to find that their symphonies could actually have a hearing. Any composer in the country has been free to submit his work to an impartial board of judges; if accepted for performance, the manuscript has been copied, rehearsed and performed; if the performance has been successful, the manuscript has been sent to other performing groups in other cities for further hearings. The Federal Music Project, short-lived as it has been, has given us our first real chance to hear and judge the works of our own composers. It is difficult to imagine anything that could have been a greater stimulus toward the development of that thing for which so many musicians have hoped and fought—the creation of a body of truly American music.

Inevitably the Federal Music Project has been criticised; inevitably it has made mistakes. But the open-minded person who examines its record of accomplishment is forced to one primary conclusion: that the experiment has accomplished much that is of great value and has opened the way to endlessly far-reaching developments. The important question is, will the nation capitalize on what has been done, and proceed with a realization of the desirable developments?

The Music Educators National Conference has long urged the definite inclusion of music in the work of the United States Office of Education, and some of the most thoughtful and prominent members of the Conference have taken an active part in the National Committee for Music in Education which has worked to this end over a period of years.* It is encouraging to know that substantial progress has been made, as is indicated by the article by the United States Commissioner of Edu-

*The National Committee for Music in Education, "formed in 1932 in cooperation with the United States Office of Education" with Mrs. Frances Elliott Clark as chairman, is composed of representatives of various national organizations, including the Music Educators National Conference, Music Teachers National Association, National Federation of Music Clubs, National Association of Schools of Music, Association of American Colleges, American Guild of Organists, National Association of Organists, National Council of Women, and American Choral and Festival Alliance. At a meeting held in connection with the recent M.T.N.A. convention in Chicago, Commissioner of Education Studebaker was present and discussed with the committee plans for further promotion of the projected Division of Fine Arts in the United States Office of Education.



James L. Mursell (NC, NW)

At the Spring Conferences

You will meet many prominent musicians and educators. Among those who will take part in the programs of the various Conferences as speakers, conductors, clinic and discussion leaders, are those pictured here.



Helen Heffernan (CW)



Osbourne McConahy (E, NC, S, SW)



Joseph E. Maddy (All Conferences)



Hollis Dann (E, NC, S, SW)



Edwin Franko Goldman (E)



George Dasch (NW)



William D. Revelli
(CW, NC, NW, SW)



Mabelle Glenn (NC, SW)



W. Otto Miessner (SW)



Lilla Belle Pitts (CW, NW)



Samuel T. Burns (S)



John Smallman (NW)



Russell V. Morgan (E, NC)

cation, John W. Studebaker, printed in this issue of the JOURNAL. The cause of music education will be greatly furthered if the proposed Division of Fine Arts is created in the Office of Education.

With the realization of this hope apparently close at hand, is it time for the Conference to use its influence toward the permanent establishment of even more widespread government relationship to the musical life of the country? It is obvious that many of the activities of the Federal Music Project would not properly fall within the scope of the Federal Office of Education; and it is equally obvious that many of these activities, although they do not come within the strict province of the school system, have a close and vital connection with music education. At a time when the President is urging a complete reorganization of the Cabinet and a new alignment of all federal activities, would it be possible for the organized musical forces of the country to cooperate in presenting to the national officials a constructive program for the development and enrichment of our whole music life?

The Book and Music Review Department

BECAUSE OF THE pressure of other duties, Dr. Will Earhart, who for many years has conducted the Book and Music Review Department of this magazine, has withdrawn from the Department. The JOURNAL makes this announcement with extreme regret—regret which will be reflected by every member of the Music Educators National Conference and all JOURNAL readers, the music and book publishers, and all others who have benefited by his expert and conscientious service. All concerned join with the Editorial Board of the JOURNAL in this expression of sincere appreciation of the significant contribution rendered the Conference and the field of music education at large by

Dr. Earhart and his staff of able assistants, Huldah Jane Kenley, Susan T. Canfield and Lee M. Lockhart, who have served the Review Department for so long a period of years.

To those of us who know something of the tremendous sacrifice of fireside hours—and almost all other leisure time—made by Dr. Earhart during his many years of service, regret must in some degree be tempered by the knowledge of the relief he and his staff will experience through the transfer to others of this particular responsibility. Because of the necessary changes being made in the Department, the book and music reviews have been omitted from this issue of the JOURNAL, but will be resumed in the next issue and continued, as usual, in succeeding issues.

Until further notice, all material intended for review should be sent to the Review Department, MUSIC EDUCATORS JOURNAL, Suite 840, 64 East Jackson Boulevard, Chicago.

EDWARD B. BIRGE

A Century of School Music in Buffalo

WORD has just been received from William Breach, director of music in the Buffalo public schools, that, in going through some old records of the Board of Education, it was revealed in a former superintendent's report that music was introduced into the Buffalo schools in 1837, instead of 1843 as previously accepted. As Mr. Breach writes, "The information given is very meager and apparently the work done in music was very primitive and consisted almost entirely of singing in the grade schools."

This is important information, and an examination of old records or newspapers of other cities might prove equally revealing. Might not this kind of research well be a regular part of graduate work assigned to music students in universities in every state? EDWARD B. BIRGE

Music and American Youth Broadcasts

The current series of Music and American Youth Broadcasts, sponsored by the Music Educators National Conference in cooperation with the National Broadcasting Company, will continue each Sunday morning, 10:30 to 11:00 E.S.T., until the end of May. The facilities of NBC Red Network and associated stations are provided as in the past. The Pacific Coast series, sponsored by the California-Western and Northwest Conferences, is heard on Saturdays 5:00 to 5:30 p. m. P.C.T. from February 20 to March 27, inclusive, over the NBC Red Network, Western Division. Watch the radio columns of your local papers for information regarding the stations that will broadcast these programs in your area.

Below is given the tentative schedule to May 9 as announced by General Chairman Peter W. Dykema. (The Pacific Coast series schedule is given on page 47 by Leslie P. Clausen, Chairman of the Pacific Coast Committee.) These programs are provided by pupils of the public schools of the cities indicated unless otherwise stated. In certain instances, programs are sponsored by the Sectional Conferences holding meetings in the cities from which the broadcasts originate.

January 17—Minneapolis, Minnesota—Thaddeus P. Giddings, Supervisor of Music.

January 24—Detroit, Michigan—Fowler Smith, Director of Music Education.

January 31—Oberlin College, Oberlin, Ohio—George E. Wain, Associate Professor of Wind Instruments, in charge. (Broadcast from Cleveland.)

February 7—Denver, Colorado—John C. Kendel, Director of Music.

February 14—Skidmore College, Saratoga Springs, New York; Skidmore A Cappella Choir, Elmer Hintz, director. (Broadcast from Schenectady.)

February 21—Grand Rapids, Michigan—Mamie E. Kunsman, Acting Director of Music.

February 28—Milwaukee, Wisconsin—Herman F. Smith, Director of Music.

March 7—Columbia, South Carolina—Southern Conference for Music Education, Grace Van Dyke More, President.

March 14—Tulsa, Oklahoma—Southwestern Music Educators Conference, John C. Kendel, President. Program in charge of George O. Bowen, Director of Music, Tulsa.

March 21—San Francisco, California—California-Western School Music Conference, Mary E. Ireland, President.

March 28—Portland, Oregon—Northwest Music Educators Conference, Ethel M. Henson, President.

April 4—Minneapolis, Minnesota—North Central Music Educators Conference, Carol M. Pitts, President.

April 11—Buffalo, New York—Eastern Music Educators Conference, George L. Lindsay, President; program in charge of William Breach, Director of Music, Buffalo.

April 18—Kansas City, Missouri—Mabelle Glenn, Director of Music.

April 25—Des Moines, Iowa—Lorrain Watters, Director of Music.

May 2—New York University, Ernest G. Hesser, Head of Music Department.

May 9—Cincinnati, Ohio—Frank C. Biddle, Director of Music.

A Federal Note in Music Education

A Plan for the Development of the Fine Arts through Education

JOHN W. STUDEBAKER

United States Commissioner of Education

THE United States Office of Education as it functions under our laws would be impossible under any other than a democratic form of government. We are an office of research and service. We have no national program of education to impose on State and local authorities. Our goal, like that of the individual, is to make of this land we love, not only a haven of freedom and self-respect, but a land where the fullness of life is the heritage of all. We can do this in some measure through the coöperation of those actually in the field.

We seek to maintain the advances made in education and to promote further gains by organizing a service centered in Washington which will bring to the attention of every state and local school and every parent and teacher in America the best thought and the most valuable experiences in all fields of education including the so-called cultural activities. That is the purpose of the Office of Education. Music is certainly a poignant force in our cultural development. The promotion, then, of education through music is as much a goal of the Office of Education as any one of innumerable other purposes that might be mentioned.

What I see as the value of fine arts in American culture is hard to put into words. We have now emerged in large measure from the age-old economy of scarcity. Struggle for the means of life grows steadily less severe. Yet we still have multitudes whose faces are expressionless and sodden; who are without exalted purpose in life; whose days are drab and meaningless. They have won victory over want but do not know the full fruits of victory. Life must be enriched, or we shall be no better off than when our days knew nothing but toil.

It is then the problem of the proper use of our leisure time, a problem which has reached such vast proportions—even threatening in some areas the very existence of popular government—that our national agency of education, the Office of Education, dare not stand aloof from it. We are commanded by our charter—the law which established the Office of Education—to “Promote the cause of education throughout the country”. Since the elimination of “Dead Ends” for our youth and of the banality of purposeless existence for our adults is an educational responsibility, I have sought to discover what the function of our office is in building up vital interests and ardently pursued activities that will continue through adult life and so save our people from the pitfalls of idleness. I propose to tell you what my conclusion is, and ask for your support in so far as the conclusion meets with your approval.

Early last summer I invited to Washington a group of persons most experienced in the field of education in music and other arts. These people met in my office to discuss the problems involved in the development of the arts, and to advise me with respect to what the Office of Education might best do to advance the cause of education in the various aspects of art.

Among those who attended this conference were: Frances E. Clark, chairman of the National Commission for Music in Education; Franklin Dunham, director of education for the National Broadcasting Company; Will Earhart, director of music for the Pittsburgh public schools; Sawyer Falk, of the School of Speech and Dramatic Art in Syracuse University; Edith M. Keller, state supervisor of music for Ohio; J. E. Maddy, in charge of music education by radio at the University of Michigan; Edith L. Nichols, assistant director of art, Board of Education, New York City; Elizabeth K. Peoples, director of the community center department of the Washington, D. C. schools; Elizabeth W. Robertson, director of art of the Board of Education, Chicago; and Leon L. Winslow, director of art education for the State of Maryland.

These persons have all done distinguished work in the field of music and the other arts. They talked with great frankness about the part the United States Office of Education should play with respect to the advancement of the arts. At the outset, as I have stated, it was thoroughly understood that the Office of Education had no national program of education to impose on State and local authorities, that it does not seek the administrative control of education in the United States, but that the problem of the arts in education is not only nation-wide, but that it is closely associated with the national interest. The Office of Education is that arm of the government which should naturally interest itself in any educational problem that concerns the welfare of the nation as a whole.

These friends of the arts worked earnestly in the conference. Their recommendations fill many pages of reports and are a valuable contribution to education. Their analysis of the work to be done by the United States Office of Education is too detailed for our consideration here but a good brief description of what they thought the Office of Education ought to do through the creation of a Division of Fine Arts was formulated by Mrs. Frances E. Clark, assisted by others, in the following words:

The purpose of such a division should be as follows:

(a) To provide for the promotion of education through the arts.

(b) To cooperate with all existing organizations in an effort to bring to the attention of educators, parents, and citizens the need for greater development of esthetics in education, the value of appreciation of beauty in all things, the need of culturing the pleasurable emotions in the education of future citizens.

(c) To carry over into education through the arts the same procedure as now obtains in the general and vocational phases, viz., gathering facts and information, making surveys and studies, dissemination of the findings and interpretation through bulletins, letters, pamphlets, conferences, etc.

(d) To maintain a national, comprehensive, indexed compendium of statistics on these arts in both school and adult education, also a card file of a library of information on these subjects, including cooperation with the indexed system of the music division of the Library of Congress.

(e) To secure, if possible, funds to organize a large national advisory board to formulate plans, to make regional surveys, gather information for presentation to the division head, and through public addresses, magazine articles and contacts with large groups to build up public support.

"More Art in General Education and More General Education in Art," was the slogan suggested by Miss Robertson.

▲

As Commissioner of Education I agree with the purposes of the proposed division as thus stated and accepted by the Washington conference. It is my intention to take such steps as I properly may take through regular governmental channels to secure the incorporation of a service in the interest of music and the other arts into the program of the Office of Education.

To carry out this proposed service would call for the employment of persons in the Office of Education capable of promoting all the fine arts. As an illustration, consider the several phases of music. A capable head of the music section of the Division would be appointed. A person would be employed who would be able to gather and interpret reports of the best practices in elementary school music. Another, in high school music. Another, in college music, especially the training of teachers. Another, in vocal music. Another, in orchestra music. Another, in radio music programs. Another, in community music festivals. Perhaps others. In each phase of music, the specialist, working in close cooperation with the musicians in his field, would gather valuable information, and disseminate it through publications, conferences, radio programs, addresses and otherwise. He would hope to become the center of a stimulating influence to strengthen the power of music in the lives of the people.

I am assured that many major national agencies for the advancement of musical culture are ready and willing to cooperate with such a fine arts division when and if it is established in the Office of Education. This is a democratic land and ours is a democratic office. We welcomed the suggestions made at the conference and we will welcome yours.

But the Division of Fine Arts would not be confined to music alone. Other fine arts have their place likewise in brightening the days which are now so drab for many people. As I visualize the services to art which the Office should be in position to render, I see the

need for a person to stimulate drawing and painting in the schools and another in the colleges. I see the need for a person to help bring about a better use of drawing and painting in the industries of life; a person to strive for the more artistic designing of all the things we use, our dishes, our draperies, our clothes, our automobiles; a person to help develop better dramatic work in schools and colleges, and another to stimulate the expansion of the community little theater movement. And then there would be others to give national leadership in education to the many and varied aspects of creative writing. These suggestions represent the types of services which the Office should be enabled to render if education is to do its full part in enriching life for all the people and in staying the evils of idleness.

But in carrying out its program, the proposed Division of Fine Arts would render a broader service to the Office of Education as a whole and therefore to the nation in general. The Office must help schools with their building programs. No school building service can disregard art. The artists on the Office staff would counsel freely with the school buildings division regarding the architectural design of buildings as well as with respect to the needed provisions in the school buildings for all the arts. The radio education division of the Office must have constantly the counsel and even the personal services of the Office musicians, writers, and dramatists. The health education work of the Office must correlate closely with the fine arts. So also must fine arts play a part in plans for recreation in the schools and outside, for adult education programs, including public forums under the auspices of the schools, for vocational education, for home making, and for crime prevention education. In short, the presence in the Office of a staff of art specialists would make possible a better all-round approach to practically all the services rendered by the Office. Art is more than a subject of instruction; it is a spirit, a point of view, and as such it must finally permeate all the activities in schools and colleges and in the general life of all American communities.

▲

Just now there is need for more rapid adjustment in schools, colleges and other educational agencies to prepare the people for the swift social changes which are brought on by industrial mechanization. A vast institution like organized education evolves slowly. It is my belief that we are justified in providing a special national program of stimulation and help as a means of accelerating the evolution of education with reference to the development and diffusion of a higher culture. Therefore, I come to you with the definite proposal to create a Division of Fine Arts in the Office of Education. It is my hope that you will consider this proposal and give me the benefit of your criticisms and conclusions.

NOTE: This article is excerpted from a paper presented before the Music Teachers National Association and the National Association of Schools of Music, Chicago, Illinois, December 29, 1936.

Music for the Forgotten Child

MARION FLAGG

Horace Mann School, New York City

IS IT not possible that instead of discarding our slogan, "Music for Every Child," as has recently been suggested, we should in reality give it a new scrutiny? Is it possible that there may be a forgotten child? We suspect there is, if we will but turn our face in his direction.

A large city system spends almost its entire high school music budget for a bare 10 per cent of its student body; but what is being done for the 90 per cent who are not in any music activities? Even in the larger city high schools having from 64 to 70 per cent of the student body regularly enrolled in classes for music study, although none is required throughout the schools, the question may well be asked, What responsibility does the school have for the remaining students?

In our desire to reformulate our objectives and aims, have we seriously called on these students to work with us on the reformulation process? Article after article, speech after speech on the reconstruction of the curriculum, proceed from the educator's idea of what should be done with the music program. One sometimes wonders what part the child has in the educational process, other than as the passive recipient of our plans for teaching.

If we do not call on these students to help work out these curricular changes with us, it is not because they are incapable of doing so, or that they do not know what they want. Recent conferences with several hundred high-school and college students throughout the country disclosed that young people are surprisingly clear in their own thinking and quite capable of saying what they feel should be given them. Invariably, when the question was put to them as to what they should most like to take away from school with them, if given what they want in music, the answer was: *Understanding of music*. "I should like to be able to listen more intelligently. . . . I want to know how a composer uses his materials to say what he wants to say. . . . I want to know more about the orchestra. . . . I want to be able to recognize the work of a composer when I turn on the radio in the middle of a composition. . . . I should like to be able to talk intelligently with those who know music well."

The college students say, "Please tell the high-school teachers to see to it that other students have a foundation in music, so that when they come to college they can do work comparable in quality to that demanded in other college subjects." High-school students say, "Tell them in the elementary school that a foundation for understanding music should be laid there so that we need not be so frustrated when we come to study music in high school." Two high-school seniors, in a school where less than 10 per cent are reached by the music program

said, "We wish you could meet the fellows and girls we go with. We like music a lot, and go to each others' homes to listen to radio programs. But we don't understand nearly enough about music to get what we would like from it."

What is our job in music teaching anyway, if it is not to give young people independence in taking music for themselves? We do that for the performers to a certain extent, as many communities can evidence in their choruses, choirs and orchestras carrying on after school days are over. But what of the many who are not performers and who conceivably will never get their full satisfaction from performance, unless some provision different from that now available will stimulate them to a desire for their own music making? What must this new provision be if it is to reach the many who are seemingly indifferent, who boast that they are "not musical"? (Why do they not claim that they are "not mathematical" or "not linguistic"; it would be no more absurd.)

A recent editorial states that ". . . our first important task is to give every child the chance to study music, and then, after he has found out what music is during grade-school years, to give him an opportunity to take as much or as little of it as he wishes in high school." The situation is not quite as clear as that. Perhaps our high-school student fortunately has had the fruitful "chance . . . during grade-school years," which the author implies; often he has not. Perhaps what may have been satisfactory for the elementary school level may be quite inadequate for the high-school student; he is not merely a more mature person, he is a changed person with changed needs and desires.

Furthermore, there is a change of attitude appearing throughout general education toward high-school and college curricula. Forward-looking educators feel that both these levels have a responsibility for including in their educational program opportunities for art appreciation and creation as an essential aspect of living, in such a way as to provide for *every student*, not only for his conscious choices, but also for his potential growth.

Three individuals come to mind, whose experiences carry implications to this point: One, a high-school senior, said, "I want never to take another appreciation course. *I want to take what I take, by myself.*" Pushed to an explanation, she was found to have been given every encouragement in the arts, and was quite ready to go on her own. Another, a young college man, who, for more than a year, had visited the Carnegie Room when it was not in use, said, "If they discover that I like music they will make me take a music appreciation course, and the last thing left to me will be spoiled." A commentary on his courses in art and literature ap-

preciation! The third was a young matron who, after having been reared and educated in a professional circle, had had a difficult adjustment to make to her business husband's life. Following her master's degree work with a year's foreign study in painting, she had taught for several years in the art department of a university. When she had finally found herself, she looked back over her elaborate education to see what had been of help to her in her new life, and the only thing she could definitely point to was the course in music appreciation she had in college; her notebook containing the examination bluebooks, was in daily use at her radio. When it was suggested to her that if she had actually taken part in making music she would have been better fortified, she replied that she *had* sung in glee club all through high school and college; and had loved it.

Are we forced to accept this criterion as to the effectiveness of our teaching, that is, the use that is made of music after the student has passed beyond our reach? In the last analysis that is the most fundamental test, for any philosophy that lays down long-sight objectives as ours aims to do, must stand on its long-term results.

The intensity with which students are asking to have their hunger satisfied is disturbing to the music educator who knows better than the children what should be offered them. In the face of the demand for offerings not now provided, one wonders, where such interest has been stimulated, and, whether we like it or not, whether we use it or not, we are forced to face the fact that the radio is doing our educating for us. The growth in discrimination may be slow, but some discrimination is indubitably the result of the universal use of the radio; the change in radio offerings over a period of a few years is proof of this. Whether the rate of growth in that most-to-be-prized quality, taste, is slow or rapid can be directly affected by the teacher's use of the student's radio experiences. In fact, the results in interest and growing discrimination are in heartening proportion to the effort the teacher puts into her use of the radio. A passing comment on what was heard over the radio the night before, or a suggestion of something fine on a coming broadcast brings to the teacher's job resources scarcely visioned ten years ago.

The increase in discrimination in radio listening with even a little help from the music teacher is clearly shown in contrasting situations. In a school where emphasis is on performance, the a cappella choir may bring tears to your eyes with its beautiful performances of the works of Bach, but the radio reaction is typical of the student where the objective is performance rather than understanding. This type of student always expresses preferences in the same order: jazz first, as with nearly everyone (a fact that makes the thoughtful teacher pause and ponder, not merely deplore); next come the motion picture headliners, Nelson Eddy, Jeanette MacDonald, Lily Pons, Gladys Swarthout, and sometimes John Charles Thomas; next comes the Saturday opera, and last, if ever, the symphony. The Damosch School of the Air and the Standard School Broadcasts function, naturally, only where deliberately used by the school, except in many homes where they

are eagerly followed. Where, however, the teacher aims for musical understanding and is willing to take the trouble to know what her children are hearing, the interest ranges far and wide and is expressed with point. Jazz orchestras are liked for specific reasons, musical reasons, too—Wayne King, Fred Waring, Benny Goodman, Morton Gould, Kostelanetz, and others. Whether the jazz orchestras have outgrown the old days, or whether the students' ears are more selective—both of which are true—we must acknowledge that no longer is the ninth grade girl's dictum entirely true that "when you hear jazz, your head stops and your feet begin to go." This appraisal of values between popular bands is the first step in a growing process that will go straight to symphony with a little encouragement. Was it Dr. Earhart who said that there can be no retrogression in taste?

Not only can we thank the radio for giving many the first impetus from popular music to something more artfully alluring, but we are thereby forced to speculate on some matters that, as good music teachers, we have never admitted as questions holding the possibility of doubt. We have flatly said that jazz has no place in an educational program, and whether it is because children have never been given a chance to express their feeling; whether because they have more or less willingly accepted the dictum of the powers that be; or whether they know there is no use trying to do anything about it, there is still a surprising acceptance among them that music in school is one thing while music they really like is something to be had only outside of school. No such separation (or distinction) is possible, however, when, the children—with the aid of the teacher who is alive to their ways of thinking and feeling—the children have consciously worked through this conflict for themselves to the conclusion that popular music is recreation, and as such has a very small place in the school purposes, while art music is something that absorbs the higher powers of understanding and feeling.

There are thinkers among us however who believe that this is not the final word, that instead, the pull of jazz holds a positive challenge for education. They tell us that the reason why our education of today fails in effectiveness is that we have relied so completely on the power of intellectual accumulation that we have lost the power of feeling strongly about a thing and translating that feeling into responsible action. They say that our willingness to let ourselves go in jazz and in similar releases is the inevitable reaction to this dislocation between what we know with our minds and what we want with our feelings. And, they suggest, we should search the thing that happens with jazz to discover whether in our teaching of music (which we and the children, if given a chance, know will give far higher satisfactions than the mere abandonment to jazz could ever do) we can so use the full feeling values of art music as to give the child the positive use of his higher powers to directly constructive action.

One might say that this "understanding of music" principle is an exaggeration of the aim of our music

CONTINUED ON PAGE SEVENTY-EIGHT

The Microphone and the Chorus

CHARLES V. KETTERING

Rochester, New York

DOUBTLESS many people have wondered why the majority of radio programs are given over to instrumental groups such as symphony orchestras, bands, and smaller ensembles rather than to vocal groups. The question then arises, Why do we not hear over the radio more vocal performances by the fine oratorio societies, a cappella choirs, and glee clubs of which the country can so rightfully be proud?

It will of course be inferred that for quality in performance choral groups are not as good as instrumental groups, hence radio's seeming preference for instrumental groups. It is my purpose to discuss the reasons why instrumental ensembles are, for broadcasting purposes, superior to vocal ensembles. From observation, I have found that there are two reasons why this is true: (1) Radio operators have not perfected their technique in broadcasting choral music, and (2) choral performance itself is inferior in tone quality, intonation, and dynamics—three major elements that have a marked effect on the microphone.

Sometime ago I listened to a broadcast by a college a cappella choir from a station that would rank with the best in the United States. The selection was the *Song of the Volga Boatmen*. Instead of the light, in-the-distance effect of the opening measures, there was considerable volume and the tone was badly distorted. The volume increased as the song progressed and at the peak, the quality and clarity left little to be desired. But, toward the close, when the singing should have faded away in the distance, it took on the same volume and bad quality noted at the beginning. Altogether the radio reproduction of a very good piece of singing was most unsatisfactory. In looking for the explanation, it was quite obvious that the operator responsible for "monitoring" the broadcast was either ignorant or inexperienced. He evidently was trying to make the volume indicator register evenly throughout, and, in so doing, destroyed the shading—one of the major musical values of this particular selection.

The operator who monitors a broadcast by twisting a little dial can "make" or "break" a performance. He should be a musician or, failing this, he should at least possess musical sense. Having this, he will not do the ridiculous thing just recounted, nor others equally bad but not so obvious. Even with this factor taken care of adequately, there still remains the matter of how much sound and what kind shall go into the microphone.

The proper placing of the microphone for a broadcast is, of course, the responsibility of the radio station. It should be placed so that the various parts of the choir are in balance. One of the worst faults often observed in the broadcast of choral performances is the over-

powering tendency of the soprano section in mixed choruses. Here again the station operator is supposed to function. Nowadays, the choral director can check up on the proper placing of the microphone by use of a sound recorder. By means of auditing through the public address system, which is part of any reputable recorder, the best arrangement can quickly be determined by experimenting during rehearsal. Once determined, the most satisfactory arrangement should be charted and always used. As a rule, soprano voices should be placed much farther from the microphone than the male voices. If the sopranos cannot conveniently be placed farther away, they may be placed at either end of the usual semi-circular grouping rather than directly in front of the microphone, and their tendency to preponderance will thus be avoided.

The practice of using more than one microphone has not come within my experience, and, in my opinion, such a practice seems neither wise nor necessary. It is likely that vocal broadcasts are more often ruined than helped by the use of more than one microphone because of the difficulties involved in "mixing" the various pick-ups. After all, a person who sits in a favored location hears perfectly a musical performance with one pair of ears. It is therefore reasonable to assume that a single microphone as favorably placed will register the same desired balance.

What has been said regarding the part of the radio operator in broadcasting vocal ensembles can also be said of his part in broadcasting instrumental ensembles. There is, however, an important difference, which is explained in the following paragraphs.

The player in an instrumental group is, in general, a much better trained musician than the individual member of even the best choral group. The reasons for this are obvious to any one who has given the subject any thought. No instrumentalist could long hold a place in a first class ensemble who has not spent years in study, and who has not attained reasonable mastery of his instrument. On the other hand, the vocalist has been encouraged to believe that with a natural voice, a good ear, and average intelligence, he may become, in a year or two, a valued member of any good choir, although he may never have learned the correct use of his voice.

A really fine choral ensemble depends first of all on the ability of each individual performer, as does the instrumental ensemble. This does not mean that each singer must necessarily be a solo performer; it does mean, however, that in addition to having a voice of good quality, the singer must have command of the expressive factors, such as tone color of all lights and shades; be able to respond to the demands for every minute

gradation in volume from the merest whispered *pianissimo* to the most thrilling *fortissimo*, and be able to blend his voice with his particular section and with the entire group to a degree perhaps not required of performers in any other field. And it goes without saying, singing in tune is expected as a prime requisite.

There has been wide prevalence of the idea that vocal training for radio performing is much different from that required for opera or concert singing. For a time, there was a premium on the small, crooning type of voice—or vocal ensemble that could stand close to the microphone and deliver a good volume “radio tone.” The operators liked these performers because they seldom, if ever, “blasted” and were easy to broadcast, whereas the really great artists caused no end of grief in the control room.

Thanks to continued technical improvements, microphones are now much better able to handle satisfactorily the wide variations in volume found in legitimate solo and group singing. One senses no particular difference in the way in which Tibbett, Thomas, or Eddy use their voices either in radio broadcasting or on the concert stage. Not having seen them broadcast, I do not know whether they shift their distance from the microphone with varying degrees of volume, a practice which was formerly considered necessary. However, from wide experience in making recordings which employ the radio principle, I believe that the best results are to be obtained by having the singer keep one position far enough away so that his loudest singing will not blast. Even if this position makes it necessary for the operator to “turn up” the volume a little on the soft passages, it is preferable to having the performer stand so close that the volume indicator must be “turned down” too much on the loud portions of the performance. In the latter case, the full resonant quality of the voice neither records nor broadcasts successfully. These principles apply in solo singing as well as in group singing, although, of course, the relative difference in volume is a factor to be considered. This difference in volume can be taken care of by placing the large groups in correspondingly larger rooms and by placing the microphone at greater distance than usual from the performers.

The practice of having choirs and glee clubs sing more softly than when singing in a concert hall seemed necessary a few years ago when broadcasting studios were small and equipment imperfect. However, the sudden change from one style of singing to another often brought unhappy results, and the practice, at best, is considered a poor compromise. Instead of resorting to this procedure, a director would do well to refuse to permit a large group to broadcast from a studio having a seating capacity that little more than accommodates the singers. If a solo singer requires a sound-proof studio 20 by 30 feet in size, a group of fifty singers should broadcast well in a studio 50 by 80 feet, if the ceiling is high enough to balance up acoustically.

So much has been written and said on what consti-

tutes good singing that one hesitates to add any more to the subject. However, important developments that have decided bearing on the training of the voice are available to all open-minded teachers and directors who seek enlightenment on vocal problems. Such facts, established by scientific and clinical research, have pretty well exploded some widely practiced theories, such as “place the voice in the head,” “get the voice out of the throat,” and the persistent “soft-singing” advocated in the training of children as well as in the training of adults, a practice which has been shown to be pernicious in its effects. Likewise, the efforts of certain a cappella choir directors to secure a perfectly “straight” choral tone by eliminating the natural vibrato in well-produced voices has come in for its share of criticism.

However, what constitutes good voice production cannot be discussed fully within the limits of this article. Nevertheless, it is a fact that choral performances equaling those of the finest symphony orchestras are possible even though such performances are rarely attained. The tone quality of the various sections of a choir must compare favorably with that drawn from the various sections of an orchestra. If, for instance, forty sopranos sing “Ah” in a dozen different variations of the vowel “A,” the effect will be anything but the one desired by a critical ear. If even one voice having a tremolo appears in a given part, that one voice will be enough to blur the entire section. The tremolo is, of course, undesirable, whereas the *vibrato* is as legitimate and necessary in choral singing as it is in solo singing. Efforts have been made in the past to eliminate even the vibrato from choral singing—a perfectly “straight” tone line being the aim. Consistent use of this manner of singing is contrary, however, to natural laws and to the opinions of the majority. Certain pleasing orchestral effects are therein possible, but voices making more than casual use of this method of singing are certain to suffer damage.

The placing of the microphone and the size of the broadcasting room have been shown to be of utmost importance. From my experience in recording both instrumental and choral groups ranging in size from eighty to six hundred performers, only one conclusion can be drawn: the larger the group, the larger the space in which they must play or sing; also, the larger the group, the farther they must stand from the microphone.

Any one listening to a chorus ranging from fifty to six hundred voices will get the best results when sitting anywhere from the second to the thirtieth row back. In other words, a microphone placed by the conductor's stand, only six to ten feet from the performers, may be much too close for either balance of parts or for the handling of the maximum volume. Placed at a greater distance, a true perspective tonal result is apt to follow, and at the same time the distressing quality so often noted in choral broadcasts will be avoided. True, in soft passages, the monitor may find it necessary to increase the volume a bit. As a general rule, however, the operator should let his needle indicator hover near zero during

such passages, thus making possible the maximum of dynamic contrasts in the course of the performance.

I am told that Stokowski and other first-rate conductors achieve splendid results because they place the single microphone at a sufficient distance in a certain best acoustical location to insure balance of parts and satisfactory handling of volume at the same time. Such broadcasts, when heard on a first-class receiving set, are almost as satisfactory tonally as the actual performance itself.

The present situation regarding choral broadcasting is far from ideal. Nine times out of ten, a radio listener will turn off a choral broadcast and try to get something

else, unless the group is one in which he has more than a musical interest. It can be truthfully said that great progress has been made within the past five years in the number of good a cappella choirs and glee clubs existing as well as in the quality of the music they sing. But until the instrument itself, the human voice, is much better trained and developed, further progress toward the highest goal will be impeded.

When choral directors come to a fuller realization of the importance of the two factors discussed herein, and decide to really *do* something about them, then and then only can choral performance take its rightful place as a distinctive form of radio entertainment.

Is the Easy Way the Best Way?

PRICE DOYLE

State Teachers College, Murray, Kentucky

SINCE the world began people have been looking for the easy way. Some have found it, taken it and won; others have found it, taken it and lost. The people who have counted most have analyzed their problem, and, in solving it, have found that the easy way is seldom the right way. But, to the beginner and to the mentally and physically lazy, the easy way will always look attractive.

To the question "Can Festivals Take the Place of Contests?" which is the title of an article by Marguerite V. Hood appearing in the October issue of the *Music Educators Journal*, I must answer frankly: I believe in contests; I believe that festivals provide an easy way of solving the problem. I have experienced contests from every angle, as a participant, as a director of groups, and as an adjudicator; and I am sorry to say that I believe the trend from contests to festivals has been caused largely by the music teacher who could not lose gracefully and by the adjudicator who could not make up his mind, or who did not have the courage to sign his name to his decision.

We have compared school experiences to life, forgetting that in life *some one always wins*. The employer does not say to six, or even to two candidates for a job, "You are all so good, I'm going to hire all of you." Instead, he selects the one he thinks is best and hires him. The situation of the contest judge is similar to that of the employer.

The festival proponents are no doubt saying, "But judges are not adequate." Very well, everyone will agree. This recalls to my mind my own experience as one of three judges for a high school contest. One of the men, whose name is well known in the field, said, "Now, I don't know much about this thing, but if you fellows will show me how to vote, I'll agree with you." Of course, that man should not have been a judge.

Another reason why some teachers are against the contest is that they cannot stand to lose. But, if the work is properly carried on, and if the contest has been properly motivated for both the children and the patrons, we need have no fear. If our contest philosophy is the same as a good philosophy of life, we will say, "We will win if we can; but if we lose, we will know that we have done our best, and we will congratulate the winner."

The opposite sort of philosophy came to my attention a few years ago when a school board employed a band director at a salary of three thousand dollars a year to do nothing but develop a band. The director had full time in which to work with the

children, and he had ample practice space as well as the generous coöperation of the school administrators. Near the close of the school year, he announced that his band of 125 pieces would go to the state contest, and that it would surely win in its class. So completely did his followers believe him that they hired a special train, and accompanied by a host of well-wishers, the band went to the contest. *Bang!* They came back with exactly nothing! A wrong philosophy of contests had ruined a good man in what otherwise might have been a good musical situation.

Let me reiterate, I believe the festival is the easy way. Several groups or individuals may be very fine; but don't you *know*, O weak-kneed judge and afraid-of-your-job teacher, that there must be *one* that is best? And if that group were yours, wouldn't you like to know it? I would. Furthermore, I would prefer to be ranked sixth in a field of six rather than be led to think that some judge thought my group was as good as another when I knew it was not. After all, teachers, do we not have enough discrimination to know whether or not we have a winner?

▲

Those of us whose professional memory goes back as far as fifteen years will recall the easy ways and the various guises under which they have presented themselves, and we, therefore, are not easily deceived. To be specific, there were the people, some of them with big names, whose children were "no longer going to read music with syllables, or any other device!" And how many educational neophytes read their articles and relaxed with the observation, "I never did like syllables, anyway; here is an easy way." Net results in most cases, so far as I have been able to discover, have been, in the language of a friend, "We are merely making a lot of poor guessers." The easy way won't teach the child to read music.

Then there is the easy way followed by the director who does not take the time to develop an orchestra. He himself may be an excellent performer on the string instruments, but it does not take so long to develop fair clarinet players as it does to develop string players, therefore, even after five or six years in the school system, his school is noted only for its band. Is he, perhaps, taking the easy way?

May we hope that the newcomers in the field will refuse to be misled by the easy way, regardless of the guise in which it presents itself and regardless of the big name sponsoring it. May we hope that they will pause and ask not "Isn't that an easier way?" but "Will it get the results?"

Of Concern to Conference Members

The Sectional Conferences

RECENTLY I heard one of the most prominent music educators state that he had been unable to attend one complete Conference session in the last fifteen years, for the reason that he was inevitably called upon for an interview with a Conference member who desired his advice on some matter. Years ago this man had been of the same inquiring mind exhibited by those who now seek his counsel, and he feels duty bound to treat his colleagues as he was treated when he was on the receiving end.

That is one reason why you always meet the most successful members of our profession at the conferences; *they are the ones who fully realize the benefits that come from personal contacts made at such meetings.* They are always at your service at every Conference meeting. Bring your problems to your Sectional Conference, and seek out the person best qualified to aid you.

The 1937 Sectional Conferences offer a wealth of clinic meetings of the type which is likely to change the complexion of school music within the next few years. Band clinics, orchestra clinics, choir clinics, ensemble festivals, solo singing auditions, panel discussions galore—look at the programs and see for yourself. I feel that I cannot afford to miss any of the six Sectional Conferences—and if you are only one-sixth as needy as I am, you will surely attend *your* Sectional Conference. It's the best investment of the year for every music educator.

For Greater Service and Efficiency

THE ACTION taken by the National School Band Association at its recent annual meeting marks an important development in the service to music education through the medium of the National School Band Competitions. Various benefits will accrue to schools in every section of the United States, through the establishment of the Regional Competition-Festival plan and the closer coöperative arrangement between the National School Band, Orchestra, and Vocal Associations, operating as units of the Music Educators National Conference, with the Conference office serving as business headquarters and the MUSIC EDUCATORS JOURNAL as official magazine.

The Regional Competition plan is described in detail in the report of President A. R. McAllister in his splendid report, printed elsewhere in this magazine.

One very important, not to say fundamental factor is that the National School Vocal and Orchestra Associations are paralleling the plan of the Band Association, both as to regional divisions and organization set-up. In operation the three Associations, functioning as units of the Conference, will severally and collectively take over the responsibilities pertaining to contests and festivals

which were previously carried on in the name of the Music Educators National Conference by the Committee on Festivals and Contests. The latter committee is now comprised of the Presidents of the three Associations and of the Conference and will serve as a medium for correlating the three units with each other and with the Executive Committee of the Conference.

The Executive Committees of the three Associations and Presidents A. R. McAllister, Adam Lesinsky, and Mabelle Glenn are now working out the details of the entire plan for their respective organizations. The project which has been approved by the Executive Committee of the National Conference is, in effect, no more than a simplification and extension of the coöperative arrangement in force for several years past. All activities undertaken by the Associations will be planned, managed and financed directly by the Association involved. The set-up of coöperative relationship, however, makes it possible, in cases where it is desirable, to include orchestra, band, and choral events in the Regional Competition-Festivals, thus further carrying out the policy of unifying and merging these activities now in successful operation in many states.

The Editorial Board

YOUR President and Executive Committee are pleased to announce the appointment of the following members of the Editorial Board to serve for a two-year period beginning January 1, 1937: Edward B. Birge, Head of Music Department, Indiana University, Bloomington, Indiana; Samuel T. Burns, State Director of Music, Baton Rouge, Louisiana; Charles M. Dennis, Director of Music, Public Schools of San Francisco, California; Karl W. Gehrken, Head of Public School Music Department, Oberlin College, Oberlin, Ohio; Archie N. Jones, Director of Music, University of Idaho, Moscow, Idaho; James L. Mursell, Associate Professor of Education, Teachers College, Columbia University, New York, New York; Paul J. Weaver, Head of the Department of Music, Cornell University, Ithaca, New York, and Grace V. Wilson, Supervisor of Music, Wichita Public Schools, Wichita, Kansas.

We are also glad to announce that Mr. Birge who has given devoted and expert service as Chairman of the Board for several years, has agreed to continue in that capacity.

In announcing the above appointments to the Editorial Board for the current period it is my privilege to express on behalf of the Conference sincere gratitude to all who have served on this body up to this time, and to give assurance of the same appreciation and coöperation to those who have consented to serve as new or reappointed members during the period 1937-39.

JOSEPH E. MADDY, President
Music Educators National Conference

The Psychology of Music

CARL E. SEASHORE

VI.

THE VIBRATO: (1) WHAT IS IT?

IN A SERIES of three reports, I propose to answer three questions about the vibrato in music: (1) What is it? (2) What makes it good or bad? (3) How can we improve it?¹

The vibrato is the most important of all the musical ornaments on account of the extent of its occurrence and on account of the essential characteristic which it contributes to tone quality in the form of flexibility, tenderness and richness of tone.

There are several reasons why this aspect of music has not been understood, explained, or properly appraised by musicians. One obstacle has been that, until recently, there was no measuring instrument available for accurate recording and scientific analysis of the phenomenon. Another obstacle is the fact that the vibrato as we hear it is entirely different from the vibrato as it is performed. We now have the means by which it may be recorded and analyzed into the minutest detail, and by these means we have been able to isolate and explain the illusions which account for its tolerance.

On the basis of laboratory experiments, we are now in a position to offer a definition which is subject to critical examination and verification in the laboratory:

"A good vibrato is a pulsation of pitch, usually accompanied with synchronous pulsations of loudness and timbre, of such extent and rate as to give a pleasing flexibility, tenderness and richness to the tone."

This is a definition of a *good* vibrato; but vibratos may be good, bad, or indifferent. In general, we may say that a bad vibrato is any periodic pulsation of pitch, loudness, or timbre which, singly or in combination, fails to produce pleasing flexibility, tenderness, and richness of tone. Likewise, if we desire a generic definition of all vibratos, we might say that the vibrato in music is a periodic pulsation of pitch, loudness, or timbre, singly or in combination. This, it may be observed, is not differentiating in kind or musical value.

This definition is a result of years of experimentation, and tells a long story. It identifies the media through which the vibrato may occur, showing that there are three distinct kinds of vibrato, namely: pitch vibrato, intensity vibrato, and timbre vibrato; each of which may occur singly or in combination. On the basis of the analysis of musical tones, we are in a position to say that these three can be isolated and demonstrated, and that they are the only kinds possible.

The second part of the definition describes its function, namely: to give a pleasing flexibility, tenderness, and richness to the tone. These three aspects are uni-

versally recognized in musical aesthetics as desirable and fundamental. Each holds a distinct and definable place in any psychological classification of the expression of feelings. Figure 1 gives a good example of the vibrato, showing Arthur Kraft singing *Drink To Me Only With Thine Eyes*. Here, the pitch vibrato is shown by the wavy upper line in the score, and the intensity vibrato by the lower line. For pitch, the vertical spacing is for semitones; for intensity, each space denotes six decibels of loudness; for time, each dot represents one tenth of a second. The timbre vibrato is not represented in this score.

With this orientation, the reader may study this selection and gather a large number of facts and answer scores of questions. For example, we find in Figure 1 that Kraft averages a pitch pulsation of about six-tenths of a tone in extent at the rate of about six cycles per second. The average for all the best singers of today is about five-tenths of a tone in extent at the rate of six-and-a-half cycles per second. The intensity vibrato is present in parts of the tone, but is not conspicuous. Where it occurs, it tends to be at the same rate as for the pitch and between two or three decibels of loudness. The pitch vibrato is present in every tone, long or short, and in all the transitions.

By collecting musical pattern scores for adequate samplings of singers under all sorts of conditions, we can build a veritable science of the vibrato, which, when it becomes a matter of popular knowledge among musicians, will probably be treated as a common sense knowledge. Here, I can mention only a few things about the occurrence of the vibrato and its true nature.

In singing, the pitch vibrato is practically universal. No good artist sings without it. It occurs not only in long tones, but in short tones, attack, release, and portamento. It comes in gradually in the voice of the child, just to the extent that the child sings with genuine feeling. It occurs in the most primitive races, wherever the intonation is of an emotional nature. It occurs in sustained speech; and in very hearty laughter of the adult. It is present in the vigorous crying of the newborn infant, in the singing of the canary, in the bark of the dog, in the cooing of the dove.

In short, it is present wherever sustained vocalization expresses genuine emotion. It is a basic phenomenon of nature, both in man and in higher animals. It rests fundamentally upon the periodic innervation of paired muscles under emotional tension. The canary bird in the simplest tour has a mere chatter in one pitch at the rate of six or seven pulsations per second; in fact, all the recognized tours of that bird may possibly be traced as embellishments upon this basic time pattern,

¹ Based upon the author's *Psychology of the Vibrato in Voice and Instrument*, The University Press, Iowa City, Iowa, 1936.

through modulations of pitch and increasing complexity of rhythmic pattern in time and intensity.

The same principle applies to man. We are born with the neuro-muscular organism which has a number of natural periodicities. One of these is at the rate of from five to ten pulsations per second and is probably a phenomenon of what is known as refractory phase; which means that it requires a certain time after one nervous discharge into a muscle before the next discharge can become effective. The "ha-ha-ha" in a most hearty laughter at the rate of six or seven pulsations per second is a basic illustration of this phenomenon; and the corresponding chatter may be heard in vigorous crying.

On this basic time pattern the human vibrato, both of pitch and intensity, tends to take the form of a sine curve; partly on the ground of the natural ease of this type of pulsation, and partly because that form is most pleasing to the musical ear. The reason that the vibrato is present in that type of bodily tension which is characteristic of emotional expression is that it is actually a form of trembling. In music this is so modulated that it lends beauty to the tone.

All instrumental vibrato is undoubtedly an imitation of the vocal. The violinist, for example, aims to give the tone the richness, tenderness and flexibility characteristic of the voice; but in this imitation or voluntary production of the vibrato, he improves upon the vocal because he has a better control of the tone. He is,

therefore, able to make it even more pleasing to the ear, usually by holding down the extent of the pulsation to a quarter tone as opposed to a semitone in voice. The vibrato occurs not only in the bowed stringed instruments but possibly in

all the orchestral and band instruments; although not to the same degree of pulsation or so conspicuously. Sometimes it is a pitch vibrato, sometimes intensity, but usually both; and there is nearly always a timbre vibrato present. This timbre vibrato is a periodic change in the internal structure of the sustained tone in terms of pitch and intensity.

In certain instruments a particular kind of vibrato is produced by mechanical devices; as, for example, the tremolo or the *voix celeste* in the organ. This tone characteristic is often spoken of as "tremolo," but it is primarily an intensity vibrato. The word *tremolo* has no defined place in music and should be scrapped. In fixed instruments, such as the piano and organ, there are various devices by which the vibrato may be produced through sympathetic vibrations and other means. The sympathetic vibration in the violin often results in a conspicuous intensity vibrato.

The significance of the conception here presented is of far-reaching consequence in music. It recognizes the organic basis for a trembling in tone production. This trembling is evidenced in the tonal, the dynamic, the temporal and the qualitative aspect of the tone. The term vibrato is generic: scores of kinds of vibrato may be designated in terms of

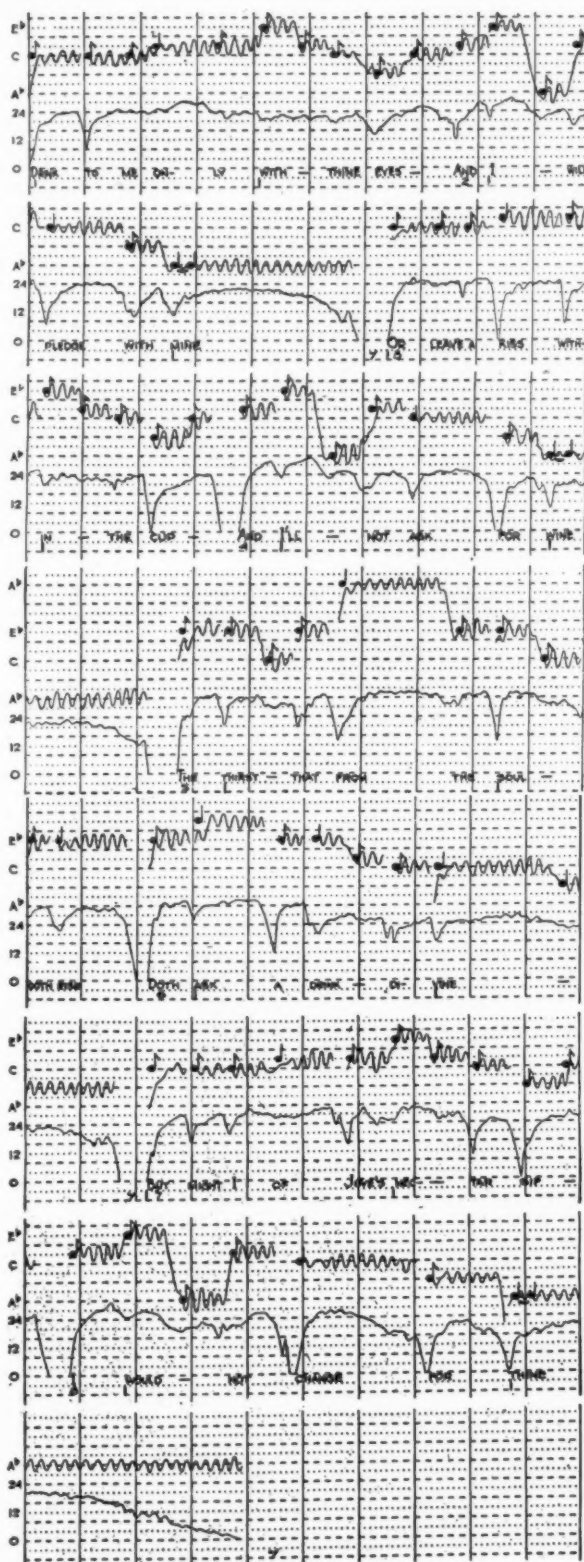


Figure 1
Performance score of Kraft's singing of "Drink to Me Only with Thine Eyes" as recorded by Harold Senshore.



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specific characteristics for which we now have names. To the singer it is not a question as to whether or not he shall use the vibrato: the question is, What kind is to be cultivated and tolerated?

In this brief description, I have attempted to define the phenomenon in such a way as to show what basic kinds of vibrato exist; what they accomplish in the way of tone quality; the frequency of occurrence; the purpose they serve; and the theories of causation. Although it has been a mere scratching of surface on

account of the limitations of space, I offer these statements as a challenge for criticism and interpretation in the musical world, for revision of musical knowledge and practice in dealing with the most universal and beautiful of musical ornaments.

EDITOR'S NOTE: In a series of brief reports from the laboratory-studio for the Psychology of Music, Doctor Seashore is presenting to JOURNAL readers samples of scientific findings which have immediate and practical significance in the field of education. The accompanying article is the sixth of the series. Reports to follow will discuss phrasing, accent, descriptions of specific instruments, the acquisition of skills, basic characteristics of voice or a given instrument, etc. The seventh article in the series will appear in the next issue of the JOURNAL.

Music Teachers National Association

Fifty-eighth Annual Convention, in conjunction with meetings of the National Association of Schools of Music, American Musicological Society, Phi Mu Alpha (Sinfonia) Fraternity

CHICAGO'S famous Palmer House was the scene of the fifty-eighth annual meeting of the Music Teachers National Association which was held December 28 to 31, inclusive, in conjunction with the meetings of the National Association of Schools of Music, the American Musicological Society, and the Phi Mu Alpha (Sinfonia) Fraternity. More than thirteen hundred delegates from all parts of the United States attended the four-day session. The several meetings were presided over by Earl V. Moore of the University of Michigan, Howard Hanson of the Eastman School of Music, Otto Kinkeldey of Cornell University, and James T. Quarles of the University of Missouri, presidents of the four participating groups.

The program comprising vocal, instrumental, and musicological forums and clinics interspersed with musical performances by several of Chicago's outstanding musical organizations was arranged by the officers of the four associations in coöperation with the Chicago local committee of which Rudolph Ganz was chairman and Frederick Stock, honorary chairman. The publishers' exhibits provided fine displays of many publications from the leading publishing houses of the country.

The various forums and clinics offered an array of topics and demonstrations so alluring that a choice of programs was oftentimes difficult to make. Those presenting discussions of important problems in the education of the music student and those presenting demonstrations of methods and procedures of teaching in the vocal and instrumental fields were definitely appealing, if large attendance is any criterion. But to persons interested in the broader aspects of musical problems, those problems having social implications of national and international significance, the Symposium on Federal Legislation in Music, under the chairmanship of Howard Hanson, was of outstanding importance. The topics discussed were (1) The Dickstein Bill, a measure providing governmental restriction of the number of foreign professional artists to be admitted each year to the United States; (2) A Division of Music in the Bureau of Education; (3) Problems in the Field of Radio; and (4) The Federal Music Project. Leading the discussions were Leo Fischer, Mrs. Frances E. Clark, Ernest LaPrade, and Nikolai Sokoloff.

Unfortunately, it must be said that considering the number of convention delegates registered, neither the attendance at this symposium meeting nor the participation in the open discussions following was in keeping with the importance of the problems involved. Until the time arrives when all music educators shall have reached a full realization of the great need which their musical and educational organizations have for their active coöperation and support in attacking these larger musical problems, the efforts of the few cannot be realized to as

great an extent as might be possible otherwise. It is the old story of the few having to solve the problems of the many.

At the close of the Symposium on Federal Legislation in Music, Dr. Hanson made the motion which was seconded from the floor that a telegram be dispatched to President Roosevelt expressing the convention's appreciation of the recognition accorded music and music education by the present administration. The telegram was read by Burnet C. Tuthill and unanimously approved by the assembled delegates.

The appearance of John W. Studebaker, United States Commissioner of Education, as principal speaker at the annual banquet further signalized the Federal Government's recognition of music and music education as being of national concern. Speaking on the subject "A Federal Note in Music Education," Dr. Studebaker put himself squarely on record as favoring the formation of a Division of Fine Arts in the Office of Education at Washington, with music and national music education fully represented.

For the ensuing year, the Music Teachers National Association elected the following officers: President—Earl V. Moore, University of Michigan; Vice-President—Rudolph Ganz, Chicago Musical College; Secretary—D. M. Swarthout, University of Kansas; Treasurer—Oscar V. Demmler, Pittsburgh, Pennsylvania; Editor—Karl W. Gehrkins, Oberlin College

To the executive committee for the three-year term, the following members were elected: Mrs. John Alexander Jardine, Grand Forks, North Dakota; C. N. Boyd, Pittsburgh Musical Institute, Pittsburgh, Pennsylvania; Warren D. Allen, Stanford University, California. To the one-year term of the executive committee: Mrs. Crosby Adams, Montreat, North Carolina; and C. V. Buttelman, Chicago.

The choice of the convention city for 1937, out of many invitations, was limited to Pittsburgh, Cleveland, and Washington, D. C., with the power of decision left with the president and secretary of the Association. Announcement of their decision will be made early in February.

National Association of Schools of Music

The National Association of Schools of Music in this its thirtieth annual meeting reported an attendance of sixty-seven member schools out of a total membership of eighty-three at its business session held the afternoon of December 31. Delegates from schools anticipating membership also attended. A feature of this meeting was an address by Dean Works of the University of Chicago, secretary of the North Central Association of Colleges, who discussed the general procedure of the Association's accrediting policy and its intention of giving more

CONTINUED ON PAGE SEVENTY-NINE

National School Band Association

Annual Report, Presented at the Business Meeting, Urbana, January 7

A. R. McALLISTER, *President*

THE YEAR 1936 was officially opened with the most successful clinic held by the National School Band Association to date. Austin A. Harding and assistants and the University of Illinois Band furnished their usual unequalled cooperation. Herbert L. Clarke, guest conductor, was an inspiration as was Frank Simon. A new feature was provided by two student clinic bands playing every number on the selective list at specified times, enabling every director in attendance to hear the number in which he was most interested. I will not attempt to enumerate all features but will say that in the present clinic most of the more popular features of last year's program are retained.

The 1936 National Contest at Cleveland is a high light in our history. Russell V. Morgan and his assistants, J. Leon Ruddick and Harry Clarke, proved marvels of efficiency and demonstrated a thorough knowledge of all details, musical, physical and financial, and stand as examples of contest administrators whose record we may well strive to equal in succeeding years. This contest was the first since the national contest has assumed its present size to be both musically and financially successful and satisfactory for all concerned. It did, however, clearly demonstrate to all experienced contest managers that a change in the general contest plan is necessary, both to enable cities not so ideally equipped as Cleveland to handle contests and to make contests really nationally representative.

Regional National Organization

Regional national contests as outlined by the writer [*MUSIC EDUCATORS JOURNAL*, September, 1936] and approved by our board of directors seem not only desirable but positively necessary. While many of the details must be discussed and settled satisfactorily with the regions concerned a general plan which would provide, for the first time, an organization which is truly national in its scope and nationally representative in its management, follows:

National Regions: Eight regions, each consisting of several states conveniently located.

State Organizations: Each state to have its own organization and president or chairman. The latter will automatically become a member of the Regional Board of Control. Should a larger board be deemed advisable, a member at large may be added from each State.

Regional Organizations: Each Region to have its Board of Control, constituted as above, who will elect its own chairman. This chairman automatically becomes a member of the National Board of Control.

National Organizations: The National Board of Control consisting of the regional chairman (and regional members at large) will elect its own chairman and vice-chairman, who become president and vice-president, respectively, of the National School Band Association. The board will elect a secretary-treasurer, who need not be from its membership, but who becomes a member on his election.

All national rules, policies and general procedure will be decided upon and authorized by the National Board of Control.

An annual business meeting of the national board will be held (which will replace the national clinic) at which all time will be given to consideration of the business and administration of the Association.

Regional National Contests

These contests will be conducted under national rules and national supervision, between member schools of the organization.

All membership fees go to the national organization. All registration fees go to the regional organization. All judges must be approved by the national organization. All medals, tablets, etc., used as awards must be of standard design and approved by national board. All awards will be paid for by the regional contest. An approved list of judges will be furnished each regional contest by the national board. A representative of the national organization, whose actual expenses will be paid from contest receipts, must be present at each regional contest. All placings and awards must be approved by said representative before release.

Judges Lists

In order that the high National standards achieved to date may be retained, the following plan for adjudication is suggested:

An approved list of judges who have served successfully in previous national contests, will be furnished each regional contest. One judge (or more) from this list must serve as adjudicator in each class of contestants. He may have as associates additional judges secured by the regional officials and approved by the national organization.

These additional judges, after serving successfully, may be added to the approved list on their election by the regional board in whose contest they served and the national board.

Judging procedure as outlined in *Standards of Adjudication* must be followed.

Contest Music

The proposed changes in our manner of selecting music committees make it desirable to give some thought to the type and character of our music and arrangements for the several classes as well as solo and ensemble. This is a matter which has been discussed from many angles from time to time and is one of vital interest and importance to every band director.

I have invited several of our distinguished authorities to discuss same during this clinic. Among the points to be discussed are: (1) The most desirable type. (2) The most desirable arrangements. (3) Time when contest lists should be made available to participants. (4) Large lists or smaller ones. (5) Permanent music lists. (6) Full scores.

Multiple Required Numbers

One of the principal criticisms of contests is that too much time—in some cases a whole year—is spent in perfecting one required and one selected number for the contest. This criticism is in many cases merited.

Also, progressive music educators and most successful bandmasters have advocated the reading and studying of a large number of selections during the year and selecting a few to be perfected for concert or contest a reasonable time before the event. Realizing the necessity of increasing the number of selections studied, a plan for multiple required numbers was adopted at the last annual clinic. As many of the directors felt that too short a notice was given to put this in operation in 1936, on authority of our board of directors, the operation of same was deferred for one year. It now becomes operative at the next national contest. The report and recommendation of the sight reading judges at the Cleveland contest indicate the need for this incentive to do more reading and the wisdom and foresight of the Association in providing for same.

Full Scores

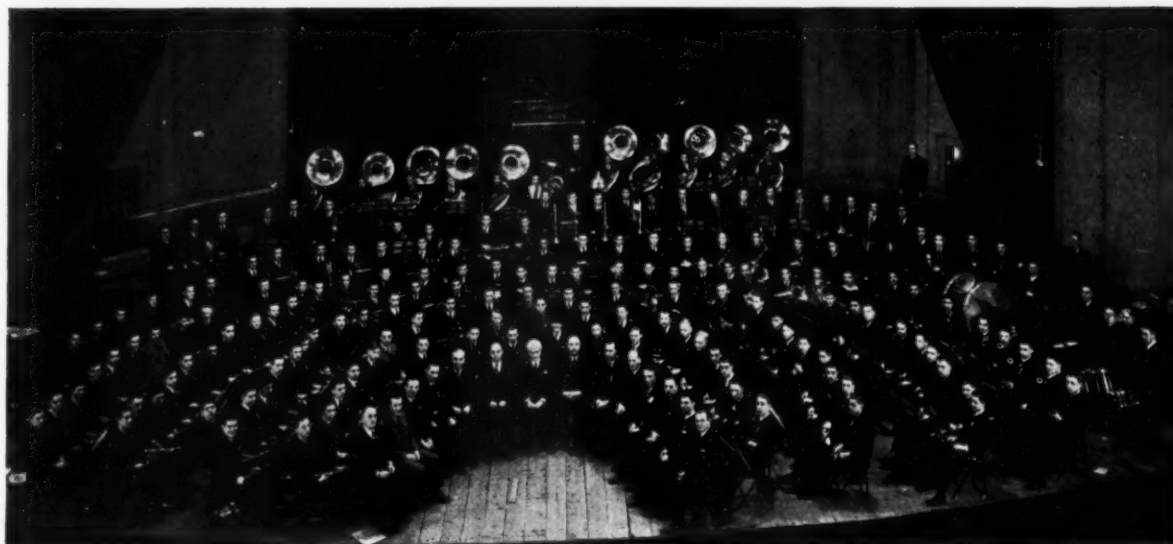
The importance of the full band score in teaching our bands is little realized. Too many of us look at the price and say "we have always gotten along without a score and I guess we still can." Our grandfathers got along without automobiles, telephones, electric lights, et cetera; so could we, but we don't want to sacrifice efficiency and time. That is just what we do when we waste the time of our band by having it teach us what is in an arrangement, because we do not have a score at hand so we tell them first.

True, we can study the several parts, and, with the help of a condensed score or lead sheet, help a little, but we cannot see in advance arrangement of parts, good or bad, distribution, et cetera, and be able to call any note to the fourth horn or the second clarinet.

I don't care how efficient our work is, it would be better, easier and done quicker with the help of a full score. Let us demand a full score for every concert and contest composition and insist that the cost be prorated. I don't care what a full score costs, if your time and the time of your band is worth anything, it is an economical expenditure.

Clinics

Clinics, in which contest literature is studied, are one of the many fine features developed as a result of contests. Their edu-



THE MASSED RED AND BLUE CLINIC BANDS

These bands, organized for the 1937 National Clinic by G. W. Patrick of Springfield, Illinois were made up of selected players from the schools of the United States. In the front semi-circle: G. W. Patrick, Mark Hindsley, Carleton Stewart, John Barabash, A. A. Harding, A. R. McAllister, Edwin Franko Goldman, Frank Simon, Ralph Rush, Glenn C. Bainum, Harold Bachman, William D. Revelli, Forrest McAllister, and G. T. Overgard.

cational value cannot be overestimated and they must be continued and encouraged to further develop. However, as handled at present much duplication of effort is noticeable and unless some guidance is considered, the maximum benefit for the time and money spent will not be realized.

The idea of meeting and listening to music played, interpreted and analyzed first came to the writer's attention through the efforts of Mr. A. A. Harding. His beginning has developed into our present national clinic. The benefits of this work to many who could not attend the national clinic was realized by state organizations, universities and many state districts, who now conduct their own clinics, some of which equal in size and efficiency the national.

The growing need for a division of the national contest into regions to make it available for more of our people, suggests the same division of the national clinic for the same economic reasons. In the interests of efficiency, I would, therefore, like to suggest the following:

(1) That state sections be urged to hold a reading clinic immediately after the opening of the school year, the best local band, preferably high school, being utilized for this purpose. This will enable the bandmaster to learn the general character and technical difficulties of each selection as well as determine whether or not it will fit his instrumentation. He can then purchase his music.

(2) That a state clinic be held several months later, where a limited number of requested selections may be played, the state required selections decided upon and something done in the way of interpretation.

(3) This to be followed by a regional national clinic, perhaps held at one of the universities in the region, where all state required music, the national required music, and the more popular numbers in each class may be played and studied under talented guest conductors.

This plan would avoid duplication, and each new clinic would be a progressive development of the preceding. I recommend serious consideration of this plan.

Contests vs. Festivals

The never-ending argument of "Contests versus Festivals" is still with us. To me a contest is an activity in which *one* wins and everybody else loses. A festival is an event in which *everybody* loses. A *competitive festival*, such as is conducted by the National School Band Association—which is the result of constant improvement by the competitors themselves—is an event in which *everybody wins* and *nobody loses*. Every contestant receives his audition and is given full credit for all he does. Nothing is taken away from anyone.

Why should the inefficient band director be camouflaged behind a festival, in this day and age, when opportunities for self-im-

provement are as close as his radio, and thereby belittle the good work of the go-getter? Again, the plan of the National School Band Association is exactly what is practiced in our schools daily.

If we attain a certain standard we make the honor roll; another the upper quarter, etc. No one gets credit for something he did not do, and no flunker is allowed to place his name on the list of those who work and do things.

Eligibility

The question of eligibility is one which is feared by most bandmasters, but one which we must all face sooner or later if we have not already done so. After several years' experience, I am convinced that a reasonable scholastic requirement for participation in musical competition is a benefit to both band and student. Eligibility rules copied from the athletic department, however, are not reasonable for band. In athletics, capital is made of the good job nature has already done, and nature is constantly and in large numbers adding to the coach's supply. In the instrumental field the player is the result of months and years of training, and another to take his place is not supplied by nature, should he be one point down a few days before a contest.

A reasonable requirement is a passing average up to a reasonable date before a contest, and with the director being informed of any failure or doubtful student every time the grades come out. This will give the director an opportunity to protect himself and his band against last minute withdrawals of students by teachers whose grades are too often affected by temperament, disciplinary problems, et cetera. Coöperation between the director and principal in formulating such rules, which usually are local rules, will help establish a fair traditional eligibility requirement for band students and eliminate the danger of using athletic rules in the absence of something better.

In connection with this is the question of using grade school students in high school bands. Principals of large schools are against this. Those of smaller ones in favor of it.

Until such time as the administrators themselves agree, I believe we should follow our present practice of permitting participation where the principal does not object.

Relations of Musical Activities with School Administrators

The increasing interest of school administrators generally in our contest activities, the increasing objection to many seemingly unrelated musical activities, and the insistence upon more active participation on the part of themselves demands some serious thought and some coöperative action on our part unless we want to stand self-convicted of some of their charges.

Much of the agitation is due to lack of understanding, the responsibility for which rests with the local director of the band

and orchestra. There is quite a general feeling that we should not have a separate and unrelated and non-cooperating organization for band, for orchestra and, where organized, for choral activities. They say "why don't you cooperate through one organization, but at the same time keep your individual identity as a specialist?" And, after all, *why don't we?* True, the National Band and the National Orchestra Associations do cooperate most heartily—but that is only a gentleman's agreement and might not endure.

This matter has been given much thought by your officers who realize that the school administrators have some reason for their position. It also must be acknowledged that in union there is strength for our cause. Our activities have always had the cooperation of the Music Educators National Conference with which we have been affiliated since our organization. This Conference is large and strong. Most of our members are also members of the National Conference. We have in many cases failed to make use of a powerful ally, and one which seems to administrators as cooperative and inclusive. In discussing *closer cooperation for our mutual benefit* with Dr. Maddy, President

of the Conference, and one of the oldest and most efficient band boosters, the following modifications of our relations are suggested, as a means of both satisfying some of the administrators' objections to our lack of coordination of our efforts, and a means of more fully utilizing the services which the Conference has to offer and which we as members pay for whether or not we use same. In every case the individual activities remain in the hands of the special organization but they head into one general body:

- (1) The M. E. N. C. Committee on Contests and Festivals be composed of the presidents of the National Band, National Orchestra and National Vocal Associations, with the president of the Conference as chairman.
- (2) Each organization be responsible for the selection of its own contest music through its own music committee.
- (3) The JOURNAL of the Music Educators National Conference be the official organ of all cooperating organizations.

CONTINUED ON PAGE THIRTY-EIGHT

N. S. B. A. ANNUAL CLINIC AND BUSINESS MEETING

(ABRIDGMENT OF SECRETARY'S REPORT)

THE ANNUAL CLINIC and business meeting of the National School Band Association, held at the University of Illinois, January 7-9, further extended the record of successes of this organization in point of attendance, number of states represented, and general interest taken in the program offerings. Registered members and guests totalled over five hundred, and the attendance record shows delegates from a majority of the states holding annual band contests. The inclusion of the Orchestra Clinic in the program served to give added interest to the two-day program, which was carried out in accordance with the schedule printed in the previous issue of the JOURNAL.

In addition to the bands of the University of Illinois, two special clinic bands were organized by G. W. Patrick, with Forrest McAllister as assistant. These bands with a total enrollment of 186, were selected from applications received from Class A and B high school bands of more than thirty states.

Much interest centered in the annual business meeting, at which time President McAllister presented his annual report. Because of its importance in relation to actions taken at the business meetings, as well as in relation to various matters of interest to instrumentalists and music educators in general, the report is printed in full in this issue of the JOURNAL.

Actions taken at the business meeting included: (1) The adoption of the regional National contest plan previously outlined by President McAllister in the JOURNAL, and summarized in his annual report in this issue; (2) the ratification of the affiliation with the Music Educators National Conference plan whereby the Band Association, together with the National Orchestra and Vocal Associations, operate as units of the M.E.N.C., with the MUSIC EDUCATORS JOURNAL serving as official magazine; (3) provision for transition from the present plan of operation to the regional plan as outlined in President McAllister's report, by the adoption of a resolution¹ which among other items, gives full authority to the present officers and directors to carry out this plan. Under this arrangement the biennial election was postponed until the next annual business meeting, at which time the continuing Executive Committee is to present the revised con-

stitution with provisions for the representative plan of election as described in the President's report.

Several meetings of the Executive Committee were held during the period of the clinic. Members in attendance were: A. R. McAllister, president; W. D. Revelli, first vice-president; C. L. Stewart, second vice-president; C. V. Buttelman, secretary-treasurer; Directors J. H. Barabash, Ralph E. Rush, W. H. Terry, T. Frank Coulter. Adam P. Lesinsky, President of the National School Orchestra Association, Joseph E. Maddy, President of the Music Educators National Conference, and Roy M. Martin, President of the Dixie School Band and Orchestra Association, were also present at certain meetings at the request of President McAllister.

In addition to the routine business transacted prior to the general business session, considerable time was devoted to interviews with representatives of the various state organizations in connection with the proposed regional divisions. At the concluding meeting of the Executive Committee, President McAllister reported several proposed revisions of the territorial divisions made at the request of representatives of the states affected (the accompanying map shows the divisions as now tentatively proposed). It was voted to authorize President McAllister to proceed with the regional organizations, and, after consulting with the various representatives of the various sections as required, to appoint temporary chairmen, and to take all actions necessary in carrying out the reorganization under the authority vested in the Executive Committee by the resolution adopted in the annual business meeting of the Association.

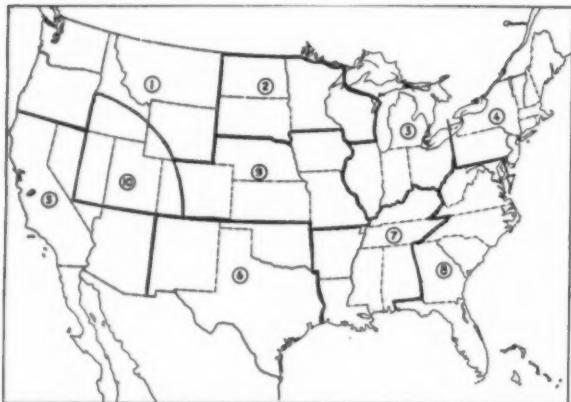
President McAllister announced the appointment of the following temporary chairmen for the regions named: Ralph Rush, Region 3; Arthur Goranson, Region 4; Joe Berryman, Region 6; Audrey Stong, Region 5; David Lawson, Region 9; W. H. Terry, Region 10. Permanent chairmen: Roy Martin, Region 7, and Ed Chenette, Region 8. Temporary chairmen for other regions will be announced later.

Formal action was taken by the Executive Committee under authority of the vote of the annual business meeting to carry out the necessary arrangements in connection with the revised affiliation plan above referred to.

The following statement pertaining to the *School Musician* was authorized for inclusion in the minutes of the Executive Committee:

"It is the sense of the meeting that the Executive Committee and members of the Association should make known to Robert Shepherd, publisher of *School Musician*, their appreciation for the splendid cooperation given through the medium of the *School Musician*; that in utilizing its own publication, the MUSIC EDUCATORS JOURNAL, as official magazine, the withdrawing of the title "official organ" from the *School Musician* should in no degree diminish the interest and cooperation of the Association in and with the *School Musician*; that its members and all music students should be encouraged to subscribe to and read the *School Musician*, and that in every way possible the officers of the Association and the central office should cooperate with Mr. Shepherd in affording him the fullest possible contact with the activities in this field and with the students and their directors."

¹ This resolution, presented in lieu of a slate of candidates, was submitted by the Nominating Committee which consisted of U. K. Reese, Roy M. Martin, Arthur Goranson, Boh. Makovsky, and Harry Clarke. The complete text of the resolution is included in the Secretary's report, copies of which may be obtained by writing to the headquarters office.

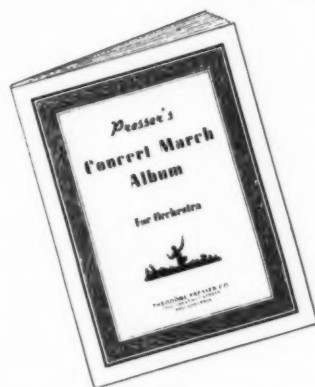


This map shows regional boundaries as redrawn at the Urbana meeting. In a few instances the regional groupings of states are still tentative.

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Contents

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Violin Obligato B	1st B-flat Trumpet
2nd Violin	2nd and 3rd B-flat Trumpets
Viola	1st and 2nd Trombones (Bass Clef) or Baritones
Cello	1st and 2nd Trombones (Treble Clef) or Baritones
Bass	1st and 2nd Horns in F
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(continued from page thirty-six)

(4) That school administrators be encouraged to observe, investigate and participate in our activities.

(5) That local directors make it their business to demonstrate cooperation with the several musical activities and with the local administrator.

(6) That each of the affiliated organizations let it be known that all musical activities are really one cooperating organization for music education in our American schools, not just to promote and conduct contests and festivals.

Coöperation

Coöperation of the proper and legitimate variety between our association and our members and the band instrument manufacturers is necessary for best results. We must have instruments that are as musically correct as modern acoustical science and manufacturing methods can produce, and reasonably priced for the value received. They should be guaranteed to prove as represented, by known and reliable manufacturers. It is well known that the cost of producing an instrument is not the total retail price. It is also known that our American standard of excellence, and I include here those few European manufacturers who have established American branches of their factories, and our American standards of living for all concerned in the production of an instrument, raise the cost above some imported instruments which are often unloaded on schools by high powered importer-salesmen. These instruments are not guaranteed, are of doubtful musical quality and have no reliable institution standing behind them. They are, however, *cheap* in all senses of the word, and to the uninformed—either student or school official—they are an instrument and all right to begin on.

The band director must here, diplomatically but insistently, discourage the purchase of such equipment. He can show that it is not economy, it is not efficiency; it is a questionable investment and places unnecessary handicaps upon the players. Where new standard American makes cannot be purchased, I recommend, *first*, the second line of reliable manufacturers and, *second*, used standard make instruments which have been rebuilt by a reliable concern.

I want to discourage the practice of some bandmasters in recommending instruments solely upon the basis of the maker who pays the largest commission to dealers, some of which may eventually benefit themselves. While bandmasters may take the attitude that someone will get this commission if they do not,

they must realize that commissions add to the catalog selling prices of instruments, and, in many cases, make the price higher than a student or school can pay, with the result that inferior instruments are bought.

Coöperation on our part in eliminating excessive commissions and excessive advertising costs would help reduce the selling price of desirable instruments and will place more of this type in the hands of our students. *Let us confine our efforts to teaching and directing and recommend the purchase of good instruments through local dealers at lowest rates, thereby passing on to our students maximum benefits at a minimum cost.*

I also want to say a word about proper coöperation between music publishers and our Association and its members. We too often lose sight of the fact that coöperation is a fifty-fifty proposition. The offices of this Association and the M. E. N. C. Band Music Committee of which Mr. Harding is chairman have endeavored to secure from the publishers coöperation in the way of new and better arrangements, more parts, full scores, new publications and a general improvement of band literature, making same compare more favorably with orchestra literature. We have had wholehearted response and coöperation from all important publishers. This is expensive to them. To this cost many of our members who are in charge of clinics, district and state contests, etc., are adding requests for quantities of free music—many times accompanied by veiled threats of not using their publications. This has resulted in unfavorable comment and action on the part of some publishers, and of course—as in the case of band instruments—adds to the ultimate selling price. It also makes it increasingly difficult for us to retain the publishers' support in improving our band literature. As it is acknowledged that our greatest weakness is in our literature, any practice which in any way retards its improvement is shortsighted and disastrous.

I would like to suggest that we try to work out with the publishers a plan for a certain number of sets of contest music as a loan or rental library for use in regional and state clinics. The cost to the individual clinic would be small, and could be absorbed in the registration fee, and the cost to the publisher would be reduced to an amount which would be within reason.

I might add that the insistence on the part of local clinics and state contest managers that publishers and manufacturers place exhibits "at so much per" in each of our activities—resulting in little benefit to either party concerned—again adds to the selling price of each commodity which eventually must be paid by our students or a cheaper article substituted.

National School Orchestra Association

IN CONNECTION with the annual clinic of the National School Band Association held at Urbana January 7-8 an orchestra clinic was held under the auspices of the National School Orchestra Association. The University of Illinois Symphony Orchestra conducted by Frederick B. Stiven served as the clinic orchestra. Program was carried out as announced in the previous issue of the Music Educators Journal.

A meeting of the Executive Committee held on Friday, January 8, transacted necessary routine business and discussed plans in connection with the forthcoming National School Orchestra Contests at Columbus, Ohio, May 13-15, 1937.

Other actions included: (1) Ratification of the revised affiliation plan as adopted by the National School Band Association and the National School Vocal Association, whereby these Associations, with the National School Orchestra Association, become

units of the Music Educators National Conference in charge of festival and contest activities. (2) Approval of the plan for regional contests as adopted by the National School Band Association, subject to confirmation at the annual business meeting to be held Thursday, April 8 at Minneapolis.

Plans were discussed for a regional organization parallel to the set-up adopted by the National School Band Association. At the Minneapolis business meeting necessary steps will be taken leading to the revision of the constitution and reorganization which will make possible the beginning of the regional contests in 1938. National divisions will be the same as those adopted by the Band Association, and it is expected that the National School Vocal Association will follow the same plan.

Under the new arrangement a committee representing the Orchestra Association will select music for the 1938 contests. Pending the appointment of this committee correspondence pertaining to the 1938 lists should be addressed to President Adam P. Lesinsky, Whiting High School, Whiting, Indiana.

Correspondence regarding the National contests at Columbus may be sent to the business office of the Association, 64 E. Jackson Blvd., Chicago, Illinois. State contest directors and other interested persons are invited to send in at once requests for application forms—orchestra, solo or ensemble. These application forms should be made available by contest directors to all orchestra and band leaders whose students qualify for the national contests.

As in the past, it will be necessary for the authorities in charge of each contest to submit to the headquarters office, immediately following 1937 state contests, eligibility lists giving the names of organizations and solo and ensemble players who have qualified for entry in the national contests. At the same time directors whose players have qualified should send in applications on the official forms, accompanied by the necessary enrollment fees and certification.

Further information will be published in the next issue of the JOURNAL.

National Finals—Columbus, Ohio, May 13-15

Under the auspices of the National School Orchestra Association with the cooperation of the National School Band Association, the National Competition-Festival at Columbus, May 13-15 will include finals for orchestras and for wind and string soloists and ensembles. The event will be sponsored by the Music Department of the University of Ohio, with the assistance of the Columbus Chamber of Commerce, and schools and citizens of the city. General Chairman is Eugene J. Weigel, Professor of Music, in charge of all instrumental music at the University. Mr. Weigel states that Columbus hotels have agreed to provide a special rate for participating students of \$1.00 per day. As one sample of the type of hospitality participants may expect, announcement has been made that students may use their badges as passes on the street cars.

Orchestras which are eligible on the basis of their 1936 state ratings should file applications at once, and those qualifying in 1937 should take care of entrance requirements as soon as possible in order to facilitate arrangements for what would appear to be the largest and most successful orchestra contest ever held.

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Kavanagh, The.....	Bullard
Little Farm Well Till'd, A.....	Hook
Lone Star Ranger.....	Gibb
Minstrel Boy, The.....	Irish Air
Old King Cole.....	Gibb
Sing to Me, Sweet Musetta.....	French Air
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Lass of Richmond Hill, The.....	Hook
Morning Invitation.....	Veazie
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Song of the Sea, A.....	Nevin
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Goin' Home.....	Dvorak
House by the Side of the Road, The.....	Gulesian
In Picardie.....	Osgood
Medley from the South.....	Pike
Ole Uncle Moon.....	Scott
Open Road, The.....	Stickles
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Aleluia! Christ is risen.....	Kopelyoff	If thou but suffer God to guide thee.....	Bach
And the glory of the Lord.....	Handel	In deepest grief.....	Bach
Ave Verum.....	Mozart	In dulci júbilo.....	German Carol
Blessed Jesu, Fount of mercy.....	Dvorak	Jesu, joy of man's desiring.....	Bach
Bless the Lord.....	Ippolitoff-Ivanoff	Jesu, priceless treasure.....	Bach
Break forth, O beauteous heavenly light.....	Bach	Jesu, Word of God Incarnate.....	Mozart
Cherubic Hymn.....	Rachmaninoff	Lamb of God.....	Bizet
Cherubim Song, No. 7.....	Bortniansky	Lord is my Shepherd, The.....	Schubert
Cherubim Song, Op. 41, No. 6.....	Tchaikovsky	Morning Hymn, Op. 46, No. 4.....	Henschel
Christ the Lord is risen today.....	Thiman	Now let all the heavens adore Thee.....	Bach
Crucifixus.....	Bach	O Holy Night.....	Adam
Et incarnatus est.....	Bach	O all ye that pass by.....	Victoria
Gloria in excelsis Deo.....	Tchaikovsky	O vos omnes.....	Victoria
Glory to God.....	Mozart	Praise ye the Lord.....	Franck
Forever worthy is Thy Lamb.....	Handel	Prayer of Thanksgiving.....	Netherland Folksong
Glory to God in the highest.....	Pergolesi	Psalm CL.....	Franck
Hallelujah, Amen.....	Handel	Psalm XXIII.....	Schubert
Hallelujah Chorus.....	Handel	Sanctus.....	Gounod
Heavens are telling, The.....	Haydn	Tenebrae factae sunt.....	Palestrina
He, watching over Israel.....	Mendelssohn	Unfold ye, Portals.....	Gounod
Holy art Thou.....	Handel	Vesper Hymn, The.....	Russian Air
Holy, Holy, Holy.....	Gounod	Ye watchers and ye holy ones.....	German Melody
How blest are they.....	Tchaikovsky		

359 Boylston Street, Boston, Mass.

Southern Conference for Music Education

Columbia, S. C., March 3-6, 1937

NINTH BIENNIAL MEETING



Grace Van Dyke More
President, Southern Conference



A. Cline Flora
Supt. of Columbia Schools



Edward T. Gavin
Director of Music, Columbia



D. Leon McCormac
Directing Chairman, Conv. Com.

SELLECT your slogan: "Columbia or Bust!" "O, Columbia, the Gem of the Southland!" "Here we come, Columbia!"

Which do you choose? I'm taking the first one—Columbia or Bust! Whether by auto or bus, by train or by plane, on horse back, mule back or on foot, or by the Curved-Thumb Express—we will gather in the friendly, charming city of Columbia to listen, to sing, to laugh, to talk, and to eat together for three or four days.

Yes, I plead guilty—I am enthusiastic about our Conferences—both Southern and National—and I have been for a long, long time. From the first meeting I attended—more years ago than I like to admit—I caught the spirit of friendliness and inspiration of the Conference and a vision of the potent influence of the organization in promoting the cause of music education, and I took home many helpful suggestions I found in the meetings and the exhibits. I became a confirmed Conference booster.

I have felt keenly that I could not afford to miss being allied with such an organization. Even though it were impossible to attend one year's meeting, I could still keep my contacts through membership, through the *JOURNAL* and the *Yearbook*. There is a feeling of comradeship in a great brotherhood of fellow-teachers, an inspiration and professional spirit that I cannot afford to lose. For all these reasons I say for myself—Columbia or bust!

And here is the program—not complete, but enough for you to see what is going to happen during those four important days. Please note that on Wednesday there is opportunity for four hours of visiting music classes, for the Columbia schools are in session continuously until dismissal at 2:30.

I want to say a special word about the President's Reception on Wednesday night. This is my own party for all of you, and you are hereby cordially invited.

I'll be looking for you in Columbia!

Yours for a Singing South,

GRACE VAN DYKE MORE, President

Condensed Program

Wednesday, March 3—Morning

PRE-CONFERENCE DAY

- 10:30 Visiting schools—various types of work to be found in different schools. (Continuously until 2:30.)

Wednesday, March 3—Afternoon

- 1:00 Registration (Lobby Floor, Jefferson Hotel).
Exhibits open (Mezzanine Floor, Jefferson Hotel).
3:00 Vocal Solo Contest (Major Conservatory of Music).
Chairman: Mrs. Grace P. Woodman.

Wednesday, March 3—Evening

- 6:00 Dinner, Executive Board of Conference (Jefferson Hotel).
8:30 Massed Choir Festival—Church Choirs of Columbia (First Presbyterian Church).
10:15 President's Reception (Jefferson Hotel). Lobby Sing.

Thursday, March 4—Morning

- 7:45 Registration (Lobby Floor, Jefferson Hotel).
8:00 Exhibits (Mezzanine Floor, Jefferson Hotel).
9:30 Formal opening of the Conference (Jefferson Hotel).
Presiding: Grace Van Dyke More, President, S. C. M. E.
Invocation: Rev. S. K. Phillips, Pastor, Arsenal Hill Presbyterian Church.
Music (to be announced).
Greetings: On behalf of Columbia's intellectual interests—J. Rion McKissick, President, University of S. C.
On behalf of the public schools of Columbia—A. Cline Flora, Superintendent of Schools.
Response for the Conference: J. Henry Francis, Past-President, S. C. M. E., Charleston, West Virginia.

Greetings: Joseph E. Maddy, President, M. E. N. C.

Announcements of Committees.

Music (to be announced).

Address: Ennis Davis, M. E. E. A.

Address: "Approaches to Rural Music Education"—

Luther A. Richman, State Supervisor of Music, Virginia.

Address: "County and State Supervision"—Veronica Davis, Stetson University, Deland, Florida.

Address: "Modern Concepts in Violin Teaching"—H. Hugh Altwater, Dean, School of Music, Woman's College, University of North Carolina.

- 12:15 Luncheon: Officers and State Chairmen S. C. M. E.

Thursday, March 4—Afternoon

- 1:45 Joint Clinic—Vocal and Instrumental Problems.

Music (to be announced).

Address: "Problems of the Conductor"—Hollis Dann, Professor Emeritus, New York University.

Music (to be announced).

Address: "Introducing Instrumental Music"—Ralph Colbert, Maryville College, Maryville, Tennessee.

Address: "The First Orchestral Rehearsal"—George Wilson, Teachers College, Columbia University.

- 2:00 Piano Section (Columbia Hotel). Leader: Elizabeth Gest, Junior Editor, *Etude Magazine*.

Piano Solos (to be announced).

Address: "Music from the Child's Point of View"—Elizabeth Gest.

Address: "The Equipment of a Good Teacher"—Elizabeth Gest.

- 4:30 Visit Exhibits.

Thursday, March 4—Evening

- 8:30 Columbia Night Festival Concert, Columbia City Schools, High School Auditorium.
10:30 Lobby Sing (Jefferson Hotel).

Friday, March 5—Morning

- 8:30 Visit Exhibits.
9:00 Second General Session (Jefferson Hotel). Presiding: Samuel T. Burns, State Supervisor of Music, Louisiana. Music (to be announced).
Round Table—Contests and Festivals, conducted by Wade R. Brown, Greensboro, North Carolina. Discussion including representatives from states in the Southern Conference.
10:15 Biennial Business Meeting. Presiding: Grace Van Dyke More, President, S. C. M. E.
Report of Nominating Committee and Election of Officers. Reports of Treasurer, Necrology Committee, Legislation Committee, Resolutions Committee; Invitations for 1939.

SECTION MEETINGS

- 11:00 Vocal Clinic (Jefferson Hotel). Presiding: Cleve Carson, Gainesville, Florida. Leader: Hollis Dann.
Demonstration—Classification of voices of junior and senior high school students.
11:00 Instrumental Clinic (Drayton Hall, University of South Carolina). Presiding: Lynn Thayer, Louisville, Kentucky. Open Band Rehearsal—Lenoir, North Carolina Band, James C. Harper, Director.
Discussion. Leader: George Wilson.
Open Orchestra Rehearsal.
11:00 Piano Section (Columbia Hotel). Leader: Elizabeth Gest.
Address: "The Good and the Bad in Keyboard Technique"—Elizabeth Gest.
Address: "Scale Foundation and Keyboard Harmony"—Elizabeth Gest.
12:45 College and Organization Luncheons: Phi Mu Alpha (Sinfonia), Meredith College, Winthrop College, Woman's College, University of North Carolina.

Friday, March 5—Afternoon

SECTION MEETINGS.

- 2:00 Elementary Grades. (Recital Hall, Major Conservatory of Music.) Presiding: Ella Hays, Newport News, Virginia. Music (to be announced).
Address: "State Certification Requirements in Music for the Grade Teacher"—Virginia Smith, Roanoke Rapids, North Carolina.
Address: "Instrumental Work in the Grades"—George C. Wilson.
Music (to be announced).
Address: "In-Service Training in Music of Grade Teachers"—Grace P. Woodman, Charlotte, North Carolina.
Discussion.
2:00 Junior and Senior High School (Jefferson Hotel).
Open Rehearsal—Durham High School Chorus, W. P. Twaddell, Director.
Discussion. Leader: Hollis Dann.
Address: "The Function and Value of Small Instrumental Ensembles in the High School and Community"—George C. Wilson.
Music (to be announced).
Address: "High School Credit for Applied Music under Private Teachers"—Helen Boswell, Louisville, Kentucky.
Address: "Junior High School Music—The Middle Link"—Mrs. Thomasine McGehee, Montgomery, Alabama.
2:00 College and University (Jefferson Hotel).
Music (to be announced).
Address: "College Entrance Credits in Music"—H. D. LeBaron, Montevallo, Alabama.
Address: "The National Association of Schools of Music, Its Purpose and Value to Southern Music Schools"—H. Hugh Altwater, Greensboro, North Carolina.

Friday Afternoon—continued

- Music (to be announced).
Address: "College Music for the Liberal Arts Student"—Paul Weaver, Cornell University, Ithaca, New York.
2:00 Piano (Columbia Hotel). Presiding: Dorothy Clement, Greensboro, North Carolina. Leader: Mrs. Ella Mason Ahearn, Westfield, New Jersey.
Lecture—Mrs. Ella Mason Ahearn.
Demonstration: A First Class Lesson to Beginners—Mrs. Ella Mason Ahearn.
4:30 Special Demonstration: Drumming (Jefferson Hotel). Presiding: Earl Slocum, Chapel Hill, North Carolina; Demonstration by William Ludwig, Chicago, Illinois.

Friday, March 5, Evening

- 6:30 Conference Dinner Party (Jefferson Hotel). Toastmaster: A. Cline Flora, Superintendent of Schools. Speaker: Sidney Hall, State Superintendent of Education, Virginia. Musical Program (to be announced).
10:30 Lobby Sing.

Saturday, March 6—Morning

- 7:30 Special Breakfast Meetings—Colleges and Organizations.
8:30 Visit Exhibits.
8:30 Joint Clinic on Vocal and Instrumental Problems.
Round Table Discussion on Problems in Music Education. Instrumental Problems. Leader: George Wilson.
Vocal Problems. Leader: Hollis Dann.
8:30 Piano Section (Columbia Hotel). Leader: Mrs. Ella Mason Ahearn.
Lecture—Mrs. Ella Mason Ahearn.
Demonstration: A Class Piano Lesson with Children Who Are Not Beginners—Jane Woodruff, Teacher, Greer, South Carolina.
Address: "Creative Teaching of Small Children"—Mrs. Adeline McCall, Chapel Hill, North Carolina.
10:00 Common Problems of the School Administrator and the Music Educator (Jefferson Hotel). Presiding: A. C. Flora, Superintendent of Schools.
Address: "Definition of the Common Problems"—Samuel T. Burns, State Supervisor of Music, Louisiana.
Exhibit A. Forsythe County Orchestra. Director: George Dickieson. Speaker: Theodore Rondthaler.
Exhibit B. Girls Glee Club and Mixed Chorus, Southern Pines, North Carolina. Director: F. Stanley Smith. Speaker: (to be announced).
Exhibit C. Radio in Rural Education—Joseph E. Maddy, University of Michigan, President, M. E. N. C.
Open Discussion. Leader: Samuel T. Burns.

Saturday, March 6—Afternoon

- 2:00 Third General Session (Jefferson Hotel).
Music in the Integrated Program of Studies.
Music (to be announced).
Address: "A Practical Program of Integration"—Mrs. Elizabeth Ayers Kidd, Winnetka, Illinois.
Address: "Integrated Units in the Intermediate Grades"—Joy Mendes, Savannah, Georgia.
Demonstration: Music in Merrie England—Harriet Cleveland, Hyatt Park Jr. High School, Columbia.
Demonstration: Music Correlation in the Integrated Program—Nellie Cameron-Bradford, Logan Elementary School, Columbia.

Saturday, March 6—Evening

- 6:00 Dinner. Retiring and Incoming Executive Boards.
8:30 College and University Festival Concert, High School Auditorium. Newberry College Singers, Paul Ensrud, Director. Columbia College Choir, Marjorie Blundell, Director. University of South Carolina Glee Club, William Baldwin, Director. University Symphony Orchestra, Madam Felice de Horvath, Director.
10:30 Dance.
10:30 Lobby Sing—Au Revoir.

Southwestern Music Educators Conference

Biennial Meeting—Tulsa, Oklahoma—March 11-12-13, 1937

IN THE language of the Southwest, the Conference program is "rarin' to go." Although we shall not attempt to give the complete detailed program at this time, the outline offered here affords a broad enough picture of the Tulsa meeting to give a comprehensive view of the fine things in store for us.

Instrumental and Vocal Clinics

I feel that we may safely look upon this year's conference as a three-day school for music educators. In the clinics we shall have the invaluable opportunity of sitting at the feet of two great masters. Hollis Dann, whose name is synonymous with the best in vocal music, will give us the result of his many years of fruitful service. William Revelli, although younger in years, is rapidly taking a dominant place in the list of instrumental educators who have a remarkable aptitude for imparting their knowledge.

Speakers

Among our prominent speakers will be A. L. Threlkeld, president of the Department of Superintendence; Paul Deiderich, a prominent member of the faculty of the University of Ohio, and one of the leaders in the progressive education movement; Joseph E. Maddy, president of the Music Educators National Conference; W. Otto Meissner, distinguished music educator, and Osbourne McConathy, whose meeting devoted to music in social life will sound a new note in our conference deliberations.

Festival Features

A new feature of the Conference will be the College Night. A large number of representative colleges have already expressed a willingness to send groups to participate in this program.

Our genial host, George Oscar Bowen, will present a gala program covering the musical activities of the schools of Tulsa in which over four thousand students will participate.

The Conference will close with a grand concert by the Southwestern Chorus and Southwestern Band under the leadership of Noble Cain and William Revelli, with Hollis Dann and Joseph E. Maddy as guest conductors.

Forums and Demonstrations

Forums for secondary and elementary school problems will be conducted by Grace Wilson of Wichita, Kansas, and Frances Smith Catron of Ponca City, Oklahoma. During these meetings we will have the problems of integration thoroughly discussed.

One of the much-talked-about highlights of the New York Conference was the paper on the boy voice given by Mabelle Glenn of Kansas City, former president of the National Con-



John C. Kendel
President, Southwestern Music
Educators Conference



George Oscar Bowen
Director of Music, Tulsa
Vice-Chairman
Convention Committee

ference. Miss Glenn has consented to give a similar paper and demonstration at Tulsa.

Orville Borchers, Dean of Music at the Kansas State Teachers College at Emporia, will be a speaker on the sessions devoted to integration.

We are to have the privilege of a joint meeting with the Oklahoma State Music Teachers Association, under the leadership of Albert Lukken. During this meeting we will see a moving picture of the actual operation of the vocal chords and larynx while producing tone.

Add to this the privilege of meeting and rubbing elbows with your many friends in the music profession, and I feel confident that you will agree with me that a veritable feast awaits you at Tulsa.

We are striving to make our membership far in excess of what it has been in the last few years. In case you find it impossible to come and join us in this week of devotion to the cause of music, we cordially urge you to join the association, anyway, and thereby prove your interest and enthusiasm for the cause of music education in our public schools. I shall look for you in Tulsa.

JOHN C. KENDEL, President

Condensed Program

Note: In certain instances hours are indicated only tentatively in order to provide a calendar of sessions, clinics, concerts, and program features in approximately the chronological order in which they will occur. This outline is, therefore, subject to change as to schedule of periods as well as by the addition of other features.—J. C. K.

Thursday, March 11—Morning

9:00 General Session. Presiding: James L. Waller, Second Vice-President, S. W. M. E. C., Tulsa, Oklahoma.

Greetings from Tulsa.

Response: R. Ritchie Robertson, First Vice-President, S. W. M. E. C., Springfield, Missouri.

Address: "Quo Vadis, Music?"—John C. Kendel, President, S. W. M. E. C., Denver, Colorado.

Music: Men's Glee Club, Teachers College, Fort Hays, Kansas.

10:00 Forum. Elementary School Music Problems. Chairman: Frances Smith Catron, Ponca City, Oklahoma.

Address: "The Music Teacher and the Integrated Program"—W. Otto Meissner, Kansas State University, Lawrence.



H. W. Gowans
Supt. of Tulsa Schools
General Chairman of Convention
Committee



Noble Cain
Conductor, All Southwestern
Conference Chorus



A. L. Threlkeld
Pres., Dept. of Superintendence
Speaker



Charles B. Righter
University of Iowa
Orchestra Clinic Leader

- 11:00 Band Clinic and Question Forum. Conducted by William Revelli, Ann Arbor, Michigan.
12:00 Luncheon, Board of Directors.

Thursday, March 11—Afternoon

- 1:45 Music: Kansas State Teachers College Symphonic Choir.
2:00 Vocal Clinic and Question Forum. Conducted by Hollis Dann, Professor Emeritus, New York University. (This session will be devoted to the child voice.)
4:00 Music: University of Kansas Glee Club.
4:10 Orchestra Clinic and Question Forum.

Thursday, March 11—Evening

- 6:00 Dinners of sororities and fraternities.
8:00 College Festival Concert. Chairman: Orville Borchers, Emporia, Kansas.
10:00 Lobby Sing (Hotel Mayo). Leader: Eugene M. Hahnel, St. Louis, Missouri.

Friday, March 12—Morning

- 8:45 Second General Session. Presiding: Eugene M. Hahnel, St. Louis, Missouri.
Music: Mixed Chorus from the University of Arkansas. Symposium Topic: "Music in Social Life." Chairman: Osbourne McConathy, Chairman, M. E. N. C. Committee on Music in Social Life, Glen Ridge, New Jersey.
Music: French Choir, Drury College, Springfield, Missouri.
11:00 Vocal Clinic. Conducted by Hollis Dann, Professor Emeritus, New York University.
Demonstration of classification of voices in the junior and senior high school, followed by a question forum.
12:15 Luncheon, state chairmen, officers of the Conference and affiliated organizations.

Friday, March 12—Afternoon

- 1:45 Music: Women's Choir of Texas State College for Women.
2:00 Forum: Junior High School Problems. Chairman: Grace V. Wilson, Wichita, Kansas.
Address and Demonstration: "The Boy Voice"—Mabelle Glenn, Director of Music, Public Schools, Kansas City.
Address: "What is Integration?"—Orville Borchers, Kansas State Teachers College, Emporia, Kansas.
Music: University of New Mexico Glee Club.
3:30 Biennial business meeting and election of officers.
4:00 Band Clinic. Conducted by William Revelli, Ann Arbor, Michigan.
Vocal Clinic. Conducted by Hollis Dann.
Junior High School Group Singing.

Friday, March 12—Evening

- 6:15 Conference Dinner (Hotel Mayo). Speaker: A. L. Threlkeld, Superintendent of Schools, Denver, Colorado, and President of the Department of Superintendence.
8:15 Gala Tulsa Night. Chairman: George Oscar Bowen, Tulsa, Oklahoma.
10:00 Lobby Sing (Hotel Mayo). Leader: James Waller, Tulsa.

Saturday, March 13—Morning

- 9:00 Third General Session.
Music: Waldorf College A Cappella Choir, Forest, Iowa.
Address: "Music in the Progressive Education Program"—Paul Deiderich, College of Education, Ohio State University.
10:00 High School Solo Singing Contest. Chairman: Mabelle Glenn, Kansas City.
11:00 Orchestra Clinic and Question Forum.
12:00 Luncheon of new and old officers.

Saturday, March 13—Afternoon

- 2:00 Joint meeting with the Oklahoma State Music Teachers Association. Chairman: Albert Lukken.
Vocal Ensemble—Ponca City Music Teachers. Director: Frances Smith Catron.
3:10 Vocal Clinic. Conducted by Hollis Dann.
Senior high school choir, tone quality, balance, interpretation, etc.

Saturday, March 13—Evening

- 8:15 Concert: Southwestern High School Chorus and Southwestern High School Band. Conductors: Noble Cain and William Revelli. Guest Conductors: Hollis Dann and Joseph E. Maddy.
10:00 Lobby Sing (Hotel Mayo).

Every day: Special musical features will be provided by leading organizations from schools and colleges of the Southwestern territory. It is impossible to list them all at this time.

Every day: Exhibits of music instruments and all educational materials by the Music Education Exhibitors Association. Earl Hadley, Sales Manager of Rudolph Wurlitzer Company, Chairman of Southwestern Committee.

Every day: Rehearsals of Southwestern Conference High School Chorus and Band. Conductors: Noble Cain and William Revelli.

Applications for membership in these two organizations are now being received. Registered high school students of the states in the Southwestern territory are eligible. Application should be made on printed forms provided for the purpose and should be sent to the organizing chairmen:

For Band—Wilfred Schlager, 2936 Bales, Kansas City, Missouri.

For Chorus—Reven DeJarnette, Southwestern State Teachers College, Weatherford, Oklahoma.

Copies of the application forms may be secured from the organizing chairmen, from any state chairman or Conference officer, or from the National headquarters, 64 E. Jackson Blvd., Chicago, Illinois.

The Mayo is the official hotel. Reservations for rooms should be sent in as soon as possible.



R. Ritchie Robertson
1st Vice-President, Southwestern Conference



H. Clay Flak
John Burroughs School, Tulsa
Directing Chairman



Johann Sebastian Bach

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The same for general use arr. by Max Reger (9 parts).....		2.25	—	.60
The same for concert use arr. by F. Weingartner (8 parts).....		2.25	—	.30
Suite (Overture) in B Minor for 2 Violins, Viola, Double-Bass and Flute. Piano part (Cembalo) arr. by M. Reger \$1.25 (6 parts) (BW. 2).				
The same for general use arr. by M. Reger (6 parts).....		2.25	—	.60
Suite (Overture) in D for 2 Violins, Viola, Double-Bass, 2 Oboes, 3 Trumpets and Kettle-drums. Piano part (Cembalo) arr. by M. Seiffert \$1.25 (11 parts) (BW. 3).				
The same for general use by M. Reger (13 parts) (BW. 3).....		3.00	—	.60
Suite (Overture) in D for 2 Violins, Viola, Double-Bass, 3 Oboes, Bassoon, 3 Trumpets and Kettle-drums. Piano part (Cembalo) arr. by M. Seiffert \$1.25 (13 parts) (BW. 4).				
		2.25	—	.30
CONCERTI FOR ORCHESTRA				
Brandenburg Concerto No. 1 in F for Concert Violin with accomp. of 2 Violins, Viola, Violoncello, Double-Bass, 3 Oboes, Bassoon and 2 Horns. Piano parts (Cembalo I/II) arr. by M. Seiffert each \$1.25 (13 parts) (BW. 5).				
		2.25	—	.30
The same for general use arr. by M. Seiffert. Cembalo I/II each \$1.25 (12 parts).....				
		2.25	—	.30
Brandenburg Concerto No. 2 in F for Concert Violin, Flute, Oboe and Trumpet with accompaniment of 2 Violins, Viola and Double-Bass or Violoncello. Piano part (Cembalo I/II) arr. by M. Seiffert \$1.25 (10 parts) (BW. 6).				
		2.25	—	.60
Brandenburg Concerto No. 3 in G for 3 Violins, 3 Violas, 3 Violoncellos and Double-Bass. Cembalo part by M. Seiffert \$1.25 (10 parts) (BW. 7).				
The same for general use arr. by M. Seiffert. Cembalo part \$1.25 (10 parts).....		2.25	—	.30
Brandenburg Concerto No. 4 in G for Concert Violin and 2 Flutes with accompaniment of 2 Violins, Viola, 2 Violoncellos and Double-Bass. Piano part (Cembalo) arr. by M. Seiffert \$1.25 (9 parts) (BW. 8).				
		2.25	—	.60
Brandenburg Concerto No. 6 in B flat for 2 Violas, 3 Violoncellos and Double Bass. Piano part (Cembalo) arr. by M. Seiffert \$1.25 (6 parts) (BW. 9).				
		2.25	—	.60
CONCERTI FOR 1 PIANO				
Concerto in D Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. w. 5 parts) Cadenza by Reinecke 60 cts. (BW. 10).				
The same arr. by Busoni (Solo part with 2nd Piano) (5 parts).....		4.50	1.75	.60
The same for general use by M. Reger (5 parts).....		5.00	—	.60
Concerto in E with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. w. 5 parts) (BW. 12).				
		2.25	1.25	.60
Concerto in D with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. w. 5 parts) (BW. 12).				
		2.25	1.25	.60
Concerto in A with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. w. 5 parts) (BW. 13).				
		2.25	1.25	.30
Concerto in F Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. w. 5 parts) (BW. 14).				
		2.25	1.25	.30
CONCERTI FOR 1 PIANO				
Concerto in G Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass (Po. w. 5 parts) (BW. 15).				
		2.25	1.25	.30
CONCERTI FOR 1 PIANO—Continued				
Concerto in F for Piano and 2 Flutes with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. w. 7 parts) (BW. 16).				
		4.50	1.25	.60
Concerto in A Minor for Piano, Flute and Violin with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Flute and Violin part ea. \$1.25, Po. part \$2.25 with 5 parts) (BW. 17).				
The same for concert use arr. by M. Reger (Piano part \$2.25, Flute and Violin part each \$1.25 and 5 parts).....		5.00	—	.60
Concerto in D for Piano, Flute and Violin with accompaniment of Violin, Viola, Violoncello and Double-Bass. (Brandenburg Concerto No. 5) (Piano \$2.25, Flute and Violin solo each 60c and 4 parts) (BW. 18).				
The same for concert use arr. by Max Reger (Piano \$2.25, Flute and Violin solo each \$1.25 and 5 parts).....		5.00	—	.60
CONCERTI FOR 2 PIANOS				
Concerto in C Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. I, II, w. 5 parts) (BW. 19).				
The same for concert use arr. by M. Reger (5 parts).....		2.25	1.25	.60
Concerto in C with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. I, II, w. 5 parts) (BW. 20).				
The same for concert use arr. by M. Reger (5 parts).....		2.25	1.25	.60
Concerto in C Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. I, II, w. 5 parts) (BW. 21).				
		2.25	1.25	.30
CONCERTI FOR 3 PIANOS				
Concerto in D Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. I, II, III, with 5 parts) (BW. 22).				
		4.50	1.25	.30
Concerto in C with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. I, II, III, with 5 parts) (BW. 23).				
		4.50	1.25	.60
CONCERTO FOR 4 PIANOS				
Concerto in A Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass. (Po. I, II, III, IV, with 5 parts) (BW. 28).				
		2.25	1.25	.30
CONCERTI FOR VIOLIN				
Concerto in A Minor with accompaniment of 2 Violins, Viola and Double-Bass. Piano part (Cembalo) arr. by M. Reger \$1.25 (Viol., with 4 parts) (BW. 24).				
		2.25	1.25	.60
Concerto in E with accompaniment of 2 Violins, Viola and Double-Bass. Piano part (Cembalo) arr. by M. Reger \$1.25 (Viol., with 4 parts) (BW. 25).				
The same (Violin-Concerto No. 2) arr. by M. Seiffert, Cembalo I/II \$1.25 (Viol., with 5 parts).....		2.25	1.25	.60
Concerto in D Minor for 2 Violins with accompaniment of 2 Violins, Viola and Double-Bass. Piano part (Cembalo) arr. by M. Seiffert \$1.25 (Viol. I, II, with 4 parts) (BW. 26).				
Part of a Symphony from an unknown Church Cantata for Violin Concertante, with accompaniment of 2 Violins, Viola, Double-Bass, 2 Oboes, 3 Trumpets and Kettle-drums. (Viol., with 10 parts) (BW. 27).		2.25	1.25	.30
Concerto in D Minor with accompaniment of 2 Violins, Viola, Violoncello and Double-Bass after the Original Ed. restored by R. Reiss, Cembalo part by M. Seiffert \$1.25 (5 parts).....				
		3.75	2.25	.60
Concerto in D Minor for 2 Violins (or Violin and Oboe), String-Orchestra and Cembalo arr. by M. Schneider (Original Ed.: 2 Pianos and String-Orchestra C min.), Cembalo part \$1.25 (5 parts).....				
		4.50	—	.60

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California-Western Conference

RESUMING their broadcast activities the California-Western School Music Conference and the Northwest Music Educators Conference will present a spring series of six "Music and American Youth" programs beginning February 20 and concluding on March 27. These broadcasts will include all levels of music education and may be heard every Saturday afternoon from 5 to 5:30 over the red network (western division) of the National Broadcasting Company.

The Radio Broadcast Committee is considerably heartened over the fine response given to the fall series of six programs which was concluded on December 12. The pamphlet "Music a Hobby for Youth" by Mary E. Ireland, President of the C. W. S. M. C., was distributed gratis to all those requesting it.

As an important feature of the California-Western spring convention which will be held in San Francisco from March 20-24, the Radio Broadcast Committee in cooperation with the local convention committee in San Francisco is planning a series of broadcasts which will include as many as possible of the visiting student groups coming to San Francisco for the convention.

Of particular interest to music educators in Southern California is the broadcast over station KECA each Saturday evening from 7 to 7:30. This broadcast "Music of Southern California Colleges" is sponsored by the Southern District of the California-Western Conference and includes a series of twelve broadcasts, beginning February 13, representing music organizations from junior colleges, colleges, and the University of Southern California.

One of the fundamental policies of the Broadcast Committee is to have a broadcast schedule sufficiently elastic so that all schools doing creditable work shall have opportunity to appear on the air. It is necessary that schedules be made far in advance and, therefore, directors interested in having their groups appear on programs beginning next fall are asked to get in touch with one of the following members of the committee: Leslie P. Clausen, Los Angeles Junior College (General Chairman of Southern California Broadcasts); Frances Dickey, University of Washington, Seattle (Chairman of Northwest Conference Broadcasts); William E. Knuth, San Francisco State College (Chairman of Northern California Broadcasts).

The following is the schedule for the Spring series of the "Music and American Youth Broadcasts—Pacific Coast":

February 20—KPO, San Francisco: San Francisco Junior College A Cappella Choir, Flossita Badger, director; Piedmont High School Band, Joseph Weiss, director.

February 27—KGW, Portland: University of Oregon Music Department.

March 6—NBC, Hollywood: Pomona College Men's Glee Club, Ralph J. Lyman, director.

March 13—KOMO, Seattle: Washington State Normal School (Ellensburg, Washington), Karl Ernst and Francis Pyle, directors.

March 20—KPO, San Francisco: Modesto Junior College Orchestra, Frank Mancini, director; Modesto Junior College A Cappella Choir, Edna Barr Love, director.

March 27—KGW, Portland: Grant High School Chorus (Portland), Jean Elizabeth Acorn, director; Portland Grade School Orchestra; Verne Preston, director.

Southern District Meeting

SPEAKERS on the general session and luncheon programs of the Southern District Meeting which was held December 12 at the University of California, Los Angeles, included Dr. A. S. Raubenheimer, Acting Dean of the College of Letters, Arts and Sciences, U. S. C.; Otto Klemperer, director of the Los Angeles Philharmonic Orchestra and Mary E. Ireland, President of the C. W. S. M. C. Over four hundred music educators of the Southern District were on hand at the opening of the Saturday morning program which was planned by Elsa Brennehan and the following members of the Executive Board of the Southern District: William Hartshorn, Vice-President; Beryl Jeter, Secretary; Ruth Markell, Treasurer; Leroy W. Allen, Director. The first part of the program was divided into two parts, music appreciation and instrumental. Frances A. Wright presided at the music appreciation section which had as its theme "Teaching Music From an Appreciative Basis." Following are the speakers and their subjects on the music appreciation program: General Elementary Music—Mary Boland, Supervisor of Music, Beverly Hills Elementary Schools; Instrumental Activities—Dorothea Matson, Supervisor of Music, Compton; Choral Activities—Howard Swan, Eagle Rock High School; Listening Activities—Helen Davenport, Long Beach Junior College; Har-

mony and Theory—Pauline Alderman, University of Southern California.

Chester Perry presided at the instrumental section. An address on "Instrumental Training in the Long Beach Elementary Schools" was given by Ruth Grant of Long Beach. "Instrumental Training in the Junior High Schools" was demonstrated by Donald Bennett of Los Angeles. The clinic band under the auspices of the Southern California Bandmasters Association gave a music program under the direction of Donald Rowe, Chester Perry and Richard Bailey.

Louis Woodson Curtis presided at the general session which was held prior to the luncheon and business meeting. Music programs for the session were provided by the University A Cappella Choir, U. C. L. A., Squire Coop, conductor; George Shochat, assistant conductor; and the Pasadena Junior College Symphony Orchestra, Milton Mohs, conductor. Two inspiring addresses were given at the general session, one by Dr. Raubenheimer, whose understanding of the school music educator's problems is a real inspiration, and another by Mary Ireland, president of the C. W. S. M. C., who outlined the highlights of the spring conference to be held in San Francisco.

An innovation at the luncheon meeting, at which Helen Dill was chairman, was the *Southern District Review*, a neatly bound, ten-page bulletin giving a digest of the year's activities of the Southern District. This interesting bulletin contains a message from the National President, J. E. Maddy; a review of the meetings held during the past year, an outline of the Junior Philharmonic Orchestra project, reports of the County Institute Sessions, radio activities, a message from the California-Western President, a few paragraphs regarding membership from the California-Western First Vice-President, S. Earle Blakeslee, a brief report of the activities of the Southern California Bandmasters' Association and a copy of the resolutions which were adopted at the business meeting.

Otto Klemperer was guest of honor and speaker at the luncheon meeting at which Elsa Brennehan presided. Several members of the Los Angeles Board of Education were also present. Greetings from the U. C. L. A. were given by Dean Marvin L. Darsie. There was also a short music program by the Belmont Trio—Robert Koff, violin; John Latham, flute; Henrietta Lurie, piano. At the business meeting which followed the luncheon the following officers were elected for the ensuing year: William C. Hartshorn, Los Angeles—President; Helen Barnett, Santa Barbara—Vice-President; Gertrude J. Fisher, Long Beach—Secretary; Chester Perry, Los Angeles—Treasurer; Elsa Brennehan, Los Angeles—Director.

Proposed Amendments to the Constitution

IN ORDER to bring the name of our organization into line with other sections of the National Conference the by-law committee submits the following amendment to the constitution for consideration:

ARTICLE I—NAME. *This organization shall be known as the California-Western Music Educators Conference.*

To provide a definite time for newly elected officers to assume their duties the committee proposes that an article be added to the By-Laws immediately following Article I to read as follows:

ARTICLE II—THE FISCAL PERIOD. *The fiscal period shall date from the first day of June.* (This would necessitate renumbering all the following articles of the By-Laws.)

Note: Active members, please consider this an official notice, as Article XI of our constitution provides that notices of any proposed amendments shall be made at least sixty days before our annual meeting.

Joint Session with Secondary Principals

Administrators sometimes seem to feel that music teachers know only music. Music teachers, on the other hand, have been known to think that satisfactory teaching is impossible because the superintendents or principals do not understand music problems. A better understanding would undoubtedly promote music education. To this end, for some months the president of the California-Western School Music Conference and Dr. Aubrey Douglass, Chief of the Division of Secondary Schools of California, have been seriously considering the possibility of a joint session of our organization and the California Associa-



Luncheon Meeting, Southern District of the California-Western Conference held December 12 at the University of California at Los Angeles.

tion of Secondary Principals as one feature of our March convention. Final decision has depended upon the date and meeting place for the principals. Since the holidays they have selected San Francisco and the St. Francis Hotel and March 22-24. We are, therefore, setting aside Wednesday afternoon, March 24, for a united meeting and are inviting the principals to remain for our gala concert in the evening. Dr. Douglass has not yet announced his part of the program but our readers will find the music contribution already arranged. Adolph Otterstein and S. Earle Blakeslee will carry the responsibility of the music honors and the symposium on "Music Education in the Secondary Schools" will raise serious questions of interest to both teacher and administrator. We are deeply indebted to Dr. Douglass for making this joint meeting possible. Progress always seems slow, but this surely suggests a step in the right direction. Music educators will all want to be at this session *on time*. Let us also invite our own principals and superintendents personally to attend the concert in the evening and to *arrive early*. The auditorium will be packed. Anna Kyle from Contra Costa County is reserving five hundred seats for students who are coming by special train from her county alone.

Biennial Program

Our program is still in the making. The copy included in this JOURNAL is as accurate as possible two months before the Conference opens. It is subject to expansion and substitutions as may seem necessary.

Of course, the program is crowded—everyone expects that. One of two things is evident. Either the time for the biennial meeting must soon be extended to four days or we must concentrate on certain phases and not try to cover the entire field of music education each year.

The Monday morning program includes not only outstanding musical events, but an address by our National President, Joseph E. Maddy.

Classroom teachers will find the two elementary sections presenting every phase of music education in the elementary schools except instrumental, which will be handled in the two instrumental sections. The two junior high sections will be of practical help to elementary as well as junior high teachers. High school and college educators will be interested in voice sections, college section, high school, theory and appreciation, and piano section as well as the instrumental sections. And everyone will enjoy the "Society of Antique Instruments" at the Music Appreciation Luncheon. In short, there is something for everyone no matter what grade level or musical interest is his own hobby. The central thought of the entire program is *improvement in teaching*.

MARY E. IRELAND, *President*

ALL CALIFORNIA-WESTERN SECONDARY SCHOOL CHORUS

A Mighty Fortress—Luther, arr. by Monson. [Concordia Choir Series.]
Hear, My Cry, O God—Kopyloff. [Ditson, Anthems for Mixed Voices 13084.]

If I But Knew—Clokey. [J. Fischer, 6148.]

Bless Thy People—Tschaiakowski, arr. by Woods. [Music Products Corp.]

Three Blind Mice—Arr. by Aschenbrenner. [Witmark, Chicago Symphonic Choir Series 2776.]

Let Us Cheer The Weary Traveler—Dett. [Presser, Part Songs for Mixed Voices 35044.]

Sunrise On Easter Morning—Bach, arr. by Olds. [Carl Fischer, 473.]

ALL CALIFORNIA-WESTERN SECONDARY SCHOOL ORCHESTRA

Gypsy Baron Overture—Strauss. [Carl Fischer.]

L'Arlesienne Suite, No. 1—Bizet.

Eine Kleine Nachtmusik—Mozart (first movement). [Carl Fischer.]

A Mighty Fortress—Bach, arr. by Damrosch. [Witmark.]

ALL CALIFORNIA-WESTERN SECONDARY SCHOOL SYMPHONIC BAND

Rienzi Overture—Wagner. [Carl Fischer.]

Norwegian Rhapsody—Christiansen. [Witmark.]

Mood Mauve—Howland. [Witmark.]

Universal Judgment Overture—DeNardis. [Carl Fischer.]

Symphony No. 4—Tschaiakowsky (fourth movement). [Carl Fischer.]

The San Francisco Program, March 21-24

CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE

Sunday, March 21—Morning

Services in San Francisco Churches.

10:00 Executive Board Meeting.

12:00 Luncheon Meeting—Executive Board and District Presidents.

Sunday, March 21—Afternoon

1:00 Registration.

3:00 President's Reception (Fairmont Hotel). All members California-Western School Music Conference and Exhibitors Association cordially invited.

Music: Sacramento City Schools, including the Sacramento Junior College A Cappella Choir, Ivine Shields, Director.

Sunday, March 21—Evening

8:00 Special Musical Program (Congregational Church). San Francisco State College, William E. Knuth in charge.

10:30 Singing in the Fairmont Hotel Lobby. George Ingram, San Francisco, in charge.

Monday, March 22—Morning

7:30 Registration.

8:00 Visit Exhibits.

8:30 Rehearsals—All-Conference Band, Chorus and Orchestra (closed to visitors at 9:20).

9:30 First General Session. Presiding: Helen Heffernan, Sacramento, Chief Division of Rural and Elementary Schools of California.

Music: Pasadena Junior College Band. Audrey Stong, director.

Addresses of Welcome.

President's Address.

Business Meeting. Election of Nominating Committee.

Address: Joseph E. Maddy, President, Music Educators National Conference.

Music: A Cappella Choir, Arcata State College. Edmund Jeffers, director.

12:00 Music Appreciation Luncheon. Chairman: Helen Garvin, Arcata.

Music: "Society of Antique Instruments," Ontario, California.

Monday, March 22—Afternoon

1:00 Rehearsals—All-Conference Band, Chorus and Orchestra.

1:00 Visit Exhibits.

2:00 Vocal Section—Class Instruction. Chairman: Helen Barnett, State Teachers College, Santa Barbara, California. Address: "The National School Vocal Association." Frederick Haywood, Oakland, California.

Demonstration: High School Voice Class. Barbara McKenzie, Tamalpais High School, Mill Valley, California. Panel Discussion. Chairman: Frederick Haywood, Oakland. Members of the Panel: Ida Bach, Los Angeles; Rena Lazelle, San Francisco Conservatory; Irene Nicoll, San Francisco State College; Theodore Post, University of Nevada; Jean Shellbach, San Jose High School; Maurine Thompson, San Jose State College; Arnold Wagner, University of Southern California; Arthur G. Wahlberg, Fresno; E. H. Wilcox, La Jolla.

Demonstration: "A Madrigal Club as an Outgrowth of Voice Classes." Oakland High School, Sylvia Garrison in charge.

3:00 Junior High School Section. Chairman: Bertha E. Roberts, Deputy Superintendent, San Francisco.

Music: San Francisco Junior High School Chorus. Charles M. Dennis, director.

Address and Demonstration: "Integrating Music in a Unit of Work" (first step). Lilla Belle Pitts, Elizabeth, New Jersey, and a junior high class from San Francisco. Music (to be announced).

3:00 Instrumental Section—Band Clinic. Chairman: Leroy W. Allen, University of California at Los Angeles. Leader: William D. Revelli, University of Michigan, Ann Arbor. Music: Lindsay High School Band. Hugo Pflock, director.

3:30 High School Section—Theory and Appreciation. Chairman: Julia Howell, University of Southern California.

Demonstration: "High School Harmony Class." Julia Neppert, San Francisco, in charge.

Address: "Presenting Harmony as a Unit Course," J. Russell Bodley, College of the Pacific.

Address: "Approach to Teaching Musical Understanding Based on New and Old Textbooks in Music Appreciation." J. Sterling Wheelwright, Salt Lake City.

Music: Tamalpais Union High School String Quartet. Raymond Pittenger, director.

5:00 Visit Exhibits.

Monday, March 22—Evening

7:00 Banquet.

10:30 Lobby Sing (Fairmont Hotel). Arranged by George Ingram, San Francisco.

Tuesday, March 23—Morning

8:00 Registration.

8:00 Visit Exhibits.

8:00 Rehearsals—All-Conference Band, Chorus and Orchestra (closed to visitors at 9:20).

9:30 Second General Session. Presiding: Charles M. Dennis, Director of Music, San Francisco.

Music: Stockton High School Orchestra. Virginia Short, director.

Address: Carroll Cambern, Music Education Exhibitors Association.

Address: Brother Leo, St. Mary's College, California.

10:30 Business Meeting. Reports and election of officers.

11:00 Music: San Francisco Schools. Charles M. Dennis, in charge.

12:00 Luncheon. California State Band and Orchestra Association.

Tuesday, March 23—Afternoon

2:00 Voice Section—Ensemble Singing. Chairman: Alfred H. Smith, San Diego.

Music: Womens Glee Club, University of Redlands. W. B. Olds, director.

Address: "The Unaccompanied Choir." Ralph Peterson, Los Angeles Junior College.

Address: "Public Performances Other than Operettas." Frank Smith, Stockton, California.

Address: "Music in the Parochial Schools." Father Boyle, Supervisor of Music, San Francisco Parochial Schools.

Music: San Jose High School Choir. Eleanor Short, director.

3:00 Instrumental Section—Class Instruction. Chairman: Herman Trutner, Jr., Oakland.

Demonstrations of Homogeneous and Heterogeneous Class Methods by San Francisco Bay Teachers.

Panel Discussion. Chairman: William D. Revelli, Ann Arbor, Michigan. Members of the Panel: Lloyd Anderson, Fortuna; Forrest Baird, Marysville; John O. Clover, Clear Lake; Kenneth Dobson, Martinez; Nino Marcelli, San Diego; John O'Hanlon, Pacific Grove; Cyril White, Tulare; Earl Morton, Berkeley; Ralph Van Courtright, Marysville.

Music: Balboa Junior High School Orchestra, San Francisco. Salvatore Billeci, director.

3:00 Rural and Elementary Section. Chairman: Julia Warren, Los Angeles.

Demonstration: Creative Expression in Music in an Elementary Class. Vivian Walsh.

Presentation: "The California State Guide to Elementary Music Education." (1) "The Educational Philosophy of the Book," Helen Heffernan, Chief Division of Rural and Elementary Schools of California; (2) "The Development of Vocal Music," Louis Woodson Curtis, Los Angeles; (3) "The Development of Music Appreciation," Elizabeth Towle, Woodland.

Music: Catholic Schools of San Francisco. Father Boyle, director.

3:30 College and University Section. Chairman: Warren Allen, Stanford University.

Music: Men's Glee Club, Modesto Junior College. Edna Barr Love, director.

5:00 Visit Exhibits.

Tuesday, March 23—Evening

6:00 District Dinners in charge of the presidents of the four organized districts. Conference members in Arizona, Nevada and unorganized districts in California are invited.

8:30 Concert (Civic Auditorium). San Francisco Symphony and Municipal Chorus.

10:30 Phi Mu Alpha Buffet Supper.

Lobby sing.

Wednesday, March 24—Morning

8:00 Visit Exhibits.

9:00 Junior High Section. Chairman: Alice Rogers, Santa Monica.

Music: Santa Maria Junior College String Quartet.

Address and Demonstration: "Integrating Music in a Unit of Work" (second step). Lilla Belle Pitts, Elizabeth, New Jersey, and a junior high class from San Francisco Schools.

Panel Discussion. Chairman: Frances Wright, University of California at L. A. Members of the Panel: Mary Boland, Pasadena; Jessie Marker, Los Angeles; Lenel Shuck, Fresno; Lillian M. Fox, Pasadena; Roma Winter, Sacramento; Francienne Weinand, Oakland; Anna M. Ostrander, Arcata; Vera Parrott, San Diego; Helen M. Dill, Los Angeles.

Music: Dinuba Union High School Choir. Chester Hayden, director.

10:00 Rural and Elementary Section. Chairman: Josephine Murray, Visalia, California.

Presentation of the California State Guide to Elementary Music Education (continued). (1) "The Development of Creative Expression," Victorine Hartley, Berkeley; (2) "Music Integration," Gertrude Fisher, Long Beach; (3) "Adaption to the Rural Schools," Ruth Phillips, Sacramento County; (4) "The Use of the Book," Helen Heffernan, Chief Division of Rural and Elementary Schools of California.

Music: Clayton Valley Xylophone Orchestra. E. S. Milard, director and principal of the school.

10:30 Piano Section. Chairman: Amy Grau Miller, Pasadena, California.

Demonstrations: Beginning Piano Class, Berkeley High School—Mrs. Barnett, in charge; Second Year Class, San Francisco High School—Hazel Purcell, in charge.

Panel Discussion. Chairman: Amy Grau Miller, Pasadena. Members of the Panel: Irene Cronkhite, Los Angeles; Holland Frazee, Sacramento; Leta Gross, San Francisco; Mrs. Mary McClure, Los Gatos; Norman Pillsbury, Oakland; Ruth Lenore Snow, Los Angeles; Dorothy Tabor, Winnemucca, Nevada; Miriam Fox Withrow, Fresno State College.

Wednesday, March 24—Afternoon

1:00 Visit Exhibits.

1:20 General Session—A Joint Session of California-Western School Music Conference and the Association of Secondary Principals of California. Presiding: Dr. Dexter.

Music: San Jose State College Orchestra. Adolph Otterstein, director.

Addresses to be supplied by principals.

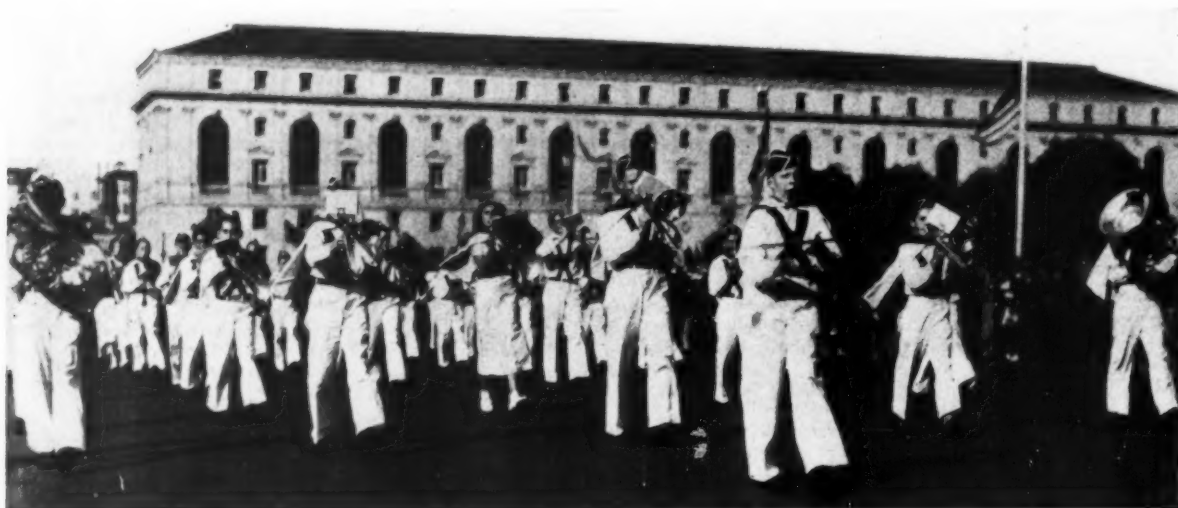
Music: Chaffey Junior College Choir. S. Earle Blakeslee, director.

Symposium: "Music Education in the Secondary School." Speakers: "The Need of the Fine Arts in Secondary Schools," E. W. Jacobsen, Superintendent Oakland Public Schools; "How this Need May be Met by Music Education," Louis Woodson Curtis, Los Angeles; "Music Education, Isolated or Integrated," Lilla Belle Pitts, Elizabeth, N. J.; "Programming Secondary Students for Music Education," Aubrey Douglass, Chief Division of Secondary Schools of California.

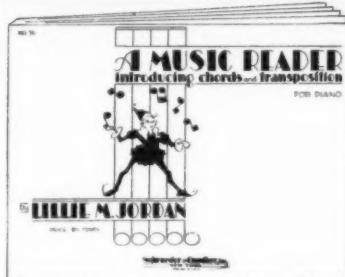
4:30 Visit Exhibits.

Wednesday, March 24—Evening

8:00 Gala Concert. All-Conference Band, Frank Mancini, Modesto, conductor; All-Conference Chorus, Glenn Woods, Oakland, conductor; All-Conference Orchestra, Alfred Hertz, San Francisco, conductor.



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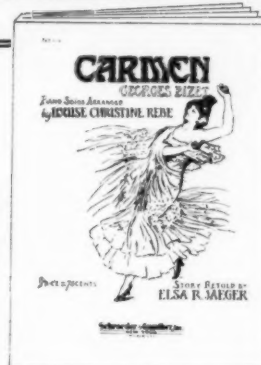
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Northwest Music Educators Conference

Fifth Biennial Meeting, Portland, Oregon—March 28-31



THE MULTNOMAH—OFFICIAL HOTEL

AS THE TIME draws near for our biennial meeting in Portland we are delighted and encouraged by the interest that is being shown in this next conference. Applications for the band, chorus, and orchestra began arriving before Christmas, and early in January the number of applications and requests for blanks received indicated widespread interest in these organizations. Judging from correspondence with various members of the executive board we are led to believe that the attendance of northwest music educators at this convention will be more than double the number at any of our previous gatherings. Just the informal meetings that will occur in the lobby, the exchange of ideas over breakfast, lunch, and dinner would make a trip of this sort worth while, but there is far more than this. The program outlined for you in the last JOURNAL is progressing rapidly toward completion and will provide many new ideas and inspiration for months to come.

Convention Theme. "Music as a part of education not apart from it" was suggested by one of our members as expressive of the program outlined in the last issue of the JOURNAL. This thought was definitely in the minds of the president and the executive board in planning the program. This same feeling of unity should hold within the field of music. Vocal music should not be a thing apart from instrumental music any more than instrumental work should be a separate unit. Band and orchestra leaders should encourage participation in glee clubs, choruses and a cappella choirs, and those in the vocal field should lend their support and interest to the instrumental work. There will be opportunity to become better informed in both of these fields so that all may be broader educators as a result of the experiences in Portland.

Multnomah Hotel—Headquarters. Conference registration will open Sunday afternoon on the mezzanine floor of the hotel. It will be well to take care of this matter early as no one will be admitted to rehearsals, general sessions, or concerts without his badge. If it is not possible for you to register Sunday afternoon, the desk will be open at seven o'clock Monday morning, as rehearsals start at eight o'clock.

The facilities of the Multnomah Hotel are unusually well adapted to our needs. All of the rehearsals as well as the general sessions are to be held in the hotel, which means that those in attendance will be able to hear the rehearsals and be ready for the sessions when they open. This matter was also taken into consideration in arranging the program.

Joseph E. Maddy. The President of the Music Educators National Conference will be with us during the entire session, which will afford opportunities for many to talk with him

personally regarding National Conference affairs, as well as about the interesting things he is doing with radio, music camps, and about his other special interests. Following the orchestra clinic on Wednesday he will tell of "Instrumental Ensembles in Elementary, Junior and Senior High Schools" and will be one of the speakers on the "Radio Symposium".

James L. Mursell. This nationally known educator from Columbia University will make two appearances. At one of the early general sessions he will discuss "Music as an Educative Force" and on Wednesday afternoon will lead a panel discussion on "The Place of Music in the Curriculum and in Life".

Lilla Belle Pitts. Miss Pitts, head of the music department of Cleveland Junior High School, Elizabeth, New Jersey, will conduct a clinic on the important subject of "Integration". She will work with a group of children for thirty minutes, followed by discussion with opportunity for questions from the conference members.

All Northwest High School Organizations

Symphonic Band. William D. Revelli will be greeted by 135 players, representative of all four states, when he steps before the band. Early registration promised a well-balanced instrumentation. They will present the following program:

Slavonic Rhapsody No. 1—Freidmann. [Carl Fischer.]
His Honor March—Henry Fillmore. [Fillmore.]
Jesu, Joy of Man's Desiring—Bach, arr. Leiden. [Carl Fischer.]
My Hero—Paraphrased by Harry Alford. [Witmark.]
Elsa Entering the Cathedral—Selections from Lohengrin, arr. Ellis Brooks. [Carl Fischer.]
Fairest of the Fair—Sousa. [John Church.]
Vienna in 1913—Crist. [Witmark and Sons.]
Amparito Roca—Texidor. [Boosey-Hawkes-Belwin.]
Taps—Harmonized by Fillmore. [Fillmore.]

Organizer and Chairman of Instrumental Affairs—Louis G. Wersen, Supervisor of Music, Tacoma, Washington. Manager—Chester R. Duncan, Supervisor of Music, Vancouver, Washington.

Orchestra. Mr. Wersen reported that an orchestra of 200 with all sections filled seemed to be a certainty from applications on hand early in January. The students who played under the baton of George Dasch in Boise are responsible for a great deal of the interest shown at this time and several of them will be on hand in Portland. The following program has been chosen for the orchestra:

A Mighty Fortress is our God—Bach-Damrosch. [Witmark.]
Suite Dardanus—Rameau-Delamarier. [FitzSimons.]
Andante and Gavotte—Dasch. [FitzSimons.]
Perpetual Motion—Bohm-Isaacs. [FitzSimons.]
D Minor Symphony (second movement)—Franck. [G. Schirmer.]
Rhumba—Harl McDonald. [Elkan Vogel.]
Legend, Zorahayda—Svendsen. [Carl Fischer.]
Overture, Alfonso and Estrella—Schubert. [Carl Fischer.]

Organizer—Louis G. Wersen. Manager—Howard W. Deye, Supervisor of Instrumental Music, Boise, Idaho.

Chorus. The second chorus to be assembled at a Northwest Conference will number around 175 or 200. The latter figure seemed quite possible, according to a report from Mr. Teel, if the usual tenor shortage does not interfere too seriously. John Smallman, who will direct the chorus, has chosen the following program.

Gloria from the 12th Mass—Mozart. [O. Ditson.]
Silver Swan—Gibbons. [Novello.]
All Glory, Laud and Honor—Bach. [Carl Fischer.]
Oh No John (Old English)—Thiman. [Novello.]
Festival Prelude from Die Meistersinger—Wagner. [Witmark.]
How Lovely is Thy Dwelling Place (from German Requiem)—Brahms. [G. Schirmer.]
Just as the Tide was Flowing—Vaughan Williams. [Stainer & Bell.]

Organizer and Chairman of Vocal Affairs—Stanley Teel, State University, Missoula, Montana. Manager—W. H. Hannah, Supervisor of Music, Bremerton, Washington.

Clinics. The directors of the "All Northwest" organizations will conduct clinics, which will be of great value to visiting supervisors and teachers. A band, chorus, and orchestra, each of average size, will be used for the clinics so that the work done will be more helpful than it would be if the large "All Northwest" organizations were used for this purpose.

Portland Night. Under the direction of W. H. Boyer, supervisor of music, a concert showing the work of the Portland schools will be presented in the Civic Auditorium on Monday night.

Gala Concert. One of the big events of the conference will occur Tuesday night at the Civic Auditorium when the three All Northwest organizations appear in concert. Between five and six hundred students from the four corners of the Northwest and even Alaska will spend two and a half days in intensive training for this big event.

Other Musical Treats. During the six general sessions musical organizations from different parts of the Northwest will be heard. Several small vocal and instrumental ensembles as well as larger organizations will be a part of this special music.

Special Luncheons and Dinners. The executive board will meet at dinner on Sunday at six o'clock. Other "mealtime" events:

"Teacher Training" under the leadership of Hartley Snyder will be discussed at a luncheon meeting Monday noon.

"Monday night the officers, state chairmen, Instrumental and Vocal Affairs Committees, will gather at an informal dinner to discuss "Festivals and Contests". Charles R. Cutts will be in charge of this program.

"Creative Music" will be the subject of a luncheon meeting Tuesday with Judith Mahan as chairman.

The Northwest College Association will sponsor a dinner on Tuesday night.

Wednesday noon will find several special groups lunching together: New and old officers and directors, Idaho Music Education Association, Washington State College.

If there are other groups who wish to schedule special luncheons or breakfasts, communicate with the president.

Exhibits. Joseph A. Fischer, President of the Exhibitors Association, assures us that there will be an extensive exhibit of musical materials for examination which will be displayed on the mezzanine floor of the hotel. Carroll G. Cambern of Los Angeles is the coast representative of the Exhibitors Association.

Banquet. "All work and no play" will not be the order of the day in Portland. On Wednesday night in the ballroom of the Multnomah Hotel all will gather for the banquet. Special music and interesting speakers are promised for this occasion.

Other Highlights. The program will be full of challenging offerings, not all of which can be listed here. A few more samples:

A "Radio Symposium" is being arranged by Frances Dickey, Northwest chairman of the Pacific Coast Series of the "Music and American Youth" broadcasts.

"The Progress in Music in the Rural Schools of the Northwest" will be reported by states with Berenice Bernard as chairman.

The Northwest Solo Singing Competition—preliminary for the 1938 national competition—will be held on Tuesday afternoon. For information write to the chairman, Esther C. Leake, Supervisor of Music, Medford, Oregon. This event is under the auspices of the National School Vocal Association.

On Tuesday afternoon at the time of the above mentioned competition there will be two sectional meetings, *i. e.*, Piano Class Teaching and the Northwest College Conference. The program for the College Conference is being arranged for by Archie Jones of Idaho University.

Detailed Program. The middle of February the detailed program will be mailed to all music educators in the Northwest. At the present time several interesting plans are taking shape which will add interest to the program.

ETHEL M. HENSON, *President*



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- ☐ Boys' Voices—2-part
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- ☐ Women's Voices—3-part
- ☐ Women's Voices—2-part
- ☐ Men's Voices—4-part
- ☐ Mixed—A cappella
- ☐ Unison

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- 81060 Tales from the Vienna Woods Strauss .20

Men's

- 82078 Boots Flagler .18
- 82079 The Sea Gypsy Clark .15
- 82080 Ay-Ay-Ay—Creole Song Nordlander .12
- 82081 The Night Wind Brown .16
- 82082 Singin' a Song (I'm Tired) Ely .16
- 82083 The Dummy Line Walter .16
- 82084 The Road is Calling Foster .15
- 82085 Beautiful Dreamer Praetorius .16
- 82086 Lo, Now a Rose Praetorius .16

3-Part Boys'

- 82516 Soldier's Chorus from "Faust" Gounod .16
- 82517 Dedication Franz .12
- 82518 When the Foeman Bares His Steel Sullivan .16
- 82519 Hoodah Day—Sea Chantey Foster .12
- 82520 I Dream of Jeanie Foster .12

2-Part Boys'

- 82604 We Sail the Ocean Blue Sullivan .12
- 82605 Dark Eyes—Russian Folk-Song12

3-Part Women's

- 83090 Beautiful Dreamer Foster .15
- 83091 Dark Eyes—Russian Folk-Song Praetorius .15
- 83092 Lo, Now a Rose Cain .15
- 83094 Bourree Bach .15
- 83095 Tales from the Vienna Woods Strauss .18

4-Part Women's

- 83080 Lullaby and Good-Night Brahms .15
- 83082 Country Gardens—Old English16
- 83085 Nocturne Cain .15
- 83092 Children of the Moon Warren .16

2-Part Women's

- 87027 Country Gardens—Old English15
- 87028 In Silent Night—Suabian Folk-Song Humperdinck .12
- 87029 Prayer from "Haensel and Gretel" Foster .15
- 87030 Beautiful Dreamer Foster .15
- 87031 Dark Eyes—Russian Folk-Song15
- 87032 Sleepy-Land Parade Sperling .15

S.A.B.

- 88010 Country Gardens—Old English16
- 88011 Dark Eyes—Russian Folk Song15
- 88012 Dedication Franz .12
- 88013 Beautiful Dreamer Foster .15
- 88014 All Through the Night—Old Welsh Mendelssohn .15
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North Central Music Educators Conference

MINNEAPOLIS, APRIL 4-9, 1937

Sixth Biennial Meeting with which is combined the annual clinic of the Minnesota Bandmasters Association

OPENING with a united choir festival in Northrop Memorial Auditorium on Sunday afternoon, April 4, and closing with a festival concert of instrumental music, every period of the six-day schedule planned for music educators of the North Central area offers a feature of challenging interest. Special emphasis has been given to instrumental and vocal clinics, the former being provided by the Minnesota Bandmasters Association, which is fusing its annual clinic with the Conference program. Several other organizations are joining forces with the North Central Conference at this time:

The Twin Cities Choirmasters' Association, which will sponsor the festival concert on Sunday afternoon, with a chorus of eight hundred voices drawn from the choirs of Minneapolis and St. Paul churches.

The In-and-About Twin Cities Music Educators Club is taking active part in many ways, and with the coöperation of the Bandmasters Association, will be host to the visitors at a luncheon meeting in St. Paul on Tuesday, April 6.

The National School Vocal Association is sponsoring the North Central preliminaries in the 1937-38 High School Solo Singing Contests and the first interstate High School Choral Competition Festival. (These events are described elsewhere in this issue.)

The National School Orchestra Association will hold its annual meeting on Thursday, April 8.

Officers of the National School Band Association will meet with members of the Regional Board of Control.

The Minnesota Federation of Music Clubs will convene at Hotel Radisson, Thursday and Friday, April 8-9.

Various fraternities, sororities, college and university groups will have reunions, luncheons and dinners.

Michigan Music Educators Association, Ohio Music Education Association and other state organizations will be represented—some of them holding luncheon or dinner meetings.

In fact, the participants as well as the program will represent all music education interests of the North Central division of the National Conference. The following paragraphs give in condensed form a digest of the program, which will be published in full in the next issue of the JOURNAL. CAROL M. PITTS, *President*.

Facts About the Program

General Sessions will be held on Monday, Wednesday and Thursday mornings and Friday afternoon.

Vocal Clinics, conducted by Hollis Dann, will be held daily except Tuesday. Except in one of these clinic sessions (Friday afternoon), when the supervisors themselves will serve as the clinic chorus, various local student groups will provide "laboratory" material.

Band Clinics, with a galaxy of well-known conductors, will be held daily under the auspices of the Minnesota Bandmasters Association. (See schedule elsewhere in this section.) Various bands from the Twin Cities area will participate in these sessions.

Orchestra Clinics, also under the auspices of the Minnesota Bandmasters Association, will be held daily, with a clinic orchestra composed of ninety players from the public schools of Minneapolis.

Section Meetings will be limited in number, since they are in part replaced by the clinics. Following is a list of the sections and section chairmen now scheduled:

Music Supervision—Lorraine Watters, Des Moines, Iowa.

Music Appreciation—Ruth Hill, Anderson, Indiana.

Grade School Music—Ida McLean, Superior, Wisconsin.

Junior High School Music—Bessie Kubach, St. Paul, Minnesota.

Amateur Music—Edgar B. Gordon, University of Wisconsin, Madison.

Music in the State Teachers College—Carl Oltz, Milwaukee, Wisconsin.

Adult Education in Music—William W. Norton, Flint, Michigan.

Radio in Music Education—Bessie Stanchfield, St. Cloud, Minnesota.

Church Music—Olaf Christiansen, Oberlin College, Oberlin, Ohio.

Catholic Music—Sister Mary Antonine, River Forest, Illinois; Edward Gleason, Nazareth Hall, St. Paul.

Rural School Music—Doris Paul, Bloomington, Illinois.

Piano Class Instruction—Wilma Gilman, Minneapolis.

Teacher Training—John W. Beattie, Northwestern University, Evanston, Illinois.

Festivals, Clinics and Competitions—Orien Dalley, University of Wisconsin, Madison.

A Panel Jury, with Russell V. Morgan as chairman, will discuss "The Music Curriculum."

North Central Choral Festival Concert will be given Tuesday evening in Northrop Auditorium. (Competition auditions will take place on Monday. See announcement elsewhere in this issue.) Fowler Smith, Board of Education, Detroit, Michigan, is chairman of the North Central Committee of the National School Vocal Association, in charge of this event.



MASON CITY HIGH SCHOOL BAND, CARLETON STEWART, DIRECTOR

This band, which has achieved many honors in state and national competitions, will furnish part of the program for the final concert of the North Central Festival at Minneapolis.

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Speakers: The list of speakers includes, in addition to Conference members of the North Central area, Lotus Delta Coffman, president of the University of Minnesota; Will Thompson, head of the Department of Psychology, Municipal University of Omaha; James L. Mursell, Columbia University; Osbourne McConathy, Glen Ridge, New Jersey; John Gunderson Rockwell, Minnesota Commissioner of Education; Homer Anderson, Superintendent of Omaha Public Schools; Carroll R. Reed, Superintendent of Minneapolis Public Schools; Paul Amidon, Superintendent of St. Paul Public Schools; Mabelle Glenn, Director of Music, Kansas City, Missouri. (Miss Glenn will conduct a clinic demonstration dealing with unchanged, changing and changed voices.)

North Central High School Solo Singing Contests will take place Thursday. Committee of the National School Vocal Association in charge of this event: Harper C. Maybee (chairman) Western State Teachers College, Kalamazoo, Michigan; P. D. Tkach, West High School, Minneapolis; Albert Glockzin, 114 Mead Street, Appleton, Wisconsin.

St. Paul Day (in St. Paul). The department of music will present a "Panorama of Music Education" under the direction of Mathilda Heck, Supervisor of Music, and her staff. These programs will carry through all grades from kindergarten to post high school with added features including a verse speaking choir, alumnae chorus.

Minneapolis Public Schools will provide an evening festival unique in the history of the Conference. Programs will be given in the auditoriums of the various high schools, with audiences composed of school patrons and visiting Conference members. Tickets will be distributed to the latter, and events will be so scheduled that each visitor may attend at least two of the twelve festival presentations. These will include such challenging offerings as a dramatization of "Elijah," with solo parts sung by former high school students who are now professional musicians; a pageant, "The History of Music"; a dramatization of "A Midsummer Night's Dream," "Children's Crusade," "The Creation," an original musical show, Balfe's "Sleeping Queen," finals in a contest of original composition, etc., etc.

Bands, Orchestras and Choruses from the Twin Cities and the entire North Central area will contribute to the festival week. Among those thus far announced are: University of Minnesota Band, Gerald R. Prescott, director; Mason City High School Band, Carleton Stewart, director; Carleton College Band, James R. Gillette, director; Vermilion (South Dakota) High School Orchestra, D. L. Lentz, director; Hamline University A Cappella Choir, John Marinus Kuypers, director; Duffield High School A Cappella Choir, Duluth, Ann Dixon, director; West High School Choir, Minneapolis, Peter Tkach, director; high school choruses representing the various North Central states in the Choral Festival.

Sherrard Junior High School Verse Speaking Choir, Marion Miller, director, will again be sent to the Conference as a contribution of Detroit public schools.

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Minnesota Bandmasters Association Annual Clinic

To be held in conjunction with the Biennial Meeting
of the North Central Music Educators Conference

MINNEAPOLIS, MINN., APRIL 4-9, 1937

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9:00 a. m. General Session with N.C.M.E.C.	8:30 a. m. Band Clinic	8:30 a. m. Band Clinic	8:30 a. m. General Session with N.C.M.E.C.	8:30 a. m. Band Clinic
	10:00 a. m. Clinic Orchestra Rehearsal	10:00 a. m. General Session with N.C.M.E.C. Clinic Orchestra Rehearsal	10:30 a. m. Clinic Orchestra Rehearsal	10:30 a. m. Clinic Orchestra Rehearsal
11:30 a. m. Luncheon Meeting	12:00 Noon Luncheon with In-and- About Club in St. Paul	11:30 a. m. Luncheon Meeting	12:00 Noon Luncheon Meeting	11:30 a. m. Luncheon Meeting
1:30 p. m. Band Clinic	2:00 p. m. Clinic Orchestra Rehearsal	2:00 p. m. Clinic Orchestra Rehearsal	2:30 p. m. Band Clinic	1:30 p. m. General Session with N.C.M.E.C.
3:30 p. m. Clinic Orchestra	4:00 p. m. Band Clinic	4:00 p. m. Clinic with University of Minnesota Band	4:30 p. m. Clinic Orchestra Rehearsal	3:00 p. m. Band Clinic
6:00 p. m. Dinner Meeting	6:00 p. m. Dinner Meeting	5:30 p. m. Dinner and M.B.A. Business Meeting	7:00 p. m. North Central Banquet	8:15 p. m. Concert of the Mason City High School Band; Clinic Or- chestra; Carleton College Band.
8:15 p. m. Concert to be announced	8:15 p. m. Choral Festival	Minneapolis Night		

Clinic Conductors: Band—Harold Bachman, A. R. McAllister, Carleton Stewart, William D. Revelli, Ralph E. Rush. Orchestra—Vladimir Bakaleinikoff, Anna M. Johannsen, D. A. Lentz, Adam P. Lesinsky, Henry Sopkin.

Day-time sessions throughout the week will be held in West and Nicollet hotels. Registration, general sessions and exhibits will be at the Nicollet. All persons attending the instrumental clinics or other sessions of the convention *must* register. Early registration (Sunday or Monday before 9:00 a. m.) is advisable.

Officers of the Minnesota Bandmasters Association: President—William Allen Abbott; Vice-Presidents—Wallace Peterson, C. H. Bordwell, William Fuhrmann, Walter Lienke, H. N. Harvey, Elmer Ugen; Secretary-Treasurer—Albert J. Stephens; Directors—E. L. Gaddis, H. C. E. Schmidt, Victor Moeller, Ernest Wilkinson, E. H. Hertz; Clinic Manager—Lyn Roam; State Membership Director—E. B. Brungardt.

NOTE: The full program of the Convention, including the clinic features as scheduled above, will appear
in the next issue of the JOURNAL.

Exhibits will be provided by the Music Education Exhibitors Association. (Chairman for the North Central Conference: Robert Schmitt.)

The Conference Dinner will be given at Hotel Nicollet, Thursday, April 8.

Headquarters will be at Hotel Nicollet, where general sessions will be held. Registration and exhibits will be in this hotel. Clinics will be held in the Nicollet and the West Hotel.

North Central Choral Festival

UNDER the auspices of the recently organized National School Vocal Association, the first interstate competition festival will be held at Minneapolis during the North Central Conference, April 4-9.

The National School Vocal Association has relationship to the state vocal contests and festivals similar to the relationship of the National School Band and Orchestra Associations to the state band and orchestra contests. As in the case of the two latter associations, the Vocal Association is also an affiliate of the Conference.

It has been the especial desire of President Carol Pitts and the Executive Committee of the North Central Conference to provide a special choral feature for the 1937 North Central program and also to cooperate with the National School Vo-

cal Association in establishing its national and interstate program. When this program is fully launched, of course, the national choral festivals will serve as finals for the state events, and therefore will be held later in the season apart from the meetings of the Conference.

The following paragraphs are excerpted from the official announcement. Copies of the complete announcement can be secured from Fowler Smith, General Chairman, Board of Education, 467 W. Hancock, Detroit, Michigan.

(1) Each state organization has been asked to select one chorus to represent the state in the North Central Festival. In addition, the committee reserves the right to invite additional choruses from the North Central territory to insure an adequate number of participants.

(2) Eligibility is to be based on ratings in the 1936 state festivals or contests. In any state in which no state festival or contest was held in 1936, or in which for other reasons it is not possible to select a representative on the basis of 1936 auditions, the best available recognized state authority shall be utilized to determine the method for selecting the chorus to represent the state.

(3) Participation will be limited to mixed choruses, not more than 60 or less than 30 voices.

(4) Each chorus will be required to prepare five numbers selected by the committee. Three of these numbers are a cappella and two accompanied. At the time of the auditions the adjudicator will

select from the list of five one accompanied number and one a cappella number which will be sung by each chorus. In addition to these two numbers each chorus may sing one number of its own choosing (either accompanied or a cappella). The total singing time of the two required numbers will not be more than eight minutes. Another eight minutes will be allowed for one or two selections chosen by the director, making a maximum total of sixteen minutes. The rule regarding maximum time will be rigidly enforced.

REQUIRED MUSIC

Unaccompanied

The Only Begotten Son—Gretchaninoff. [J. Fischer]

Just as the Tide was Flowing—Williams. [Galaxy Music Corp.]

Lost in the Night—Christiansen. [Augsburg Pub. House]

Accompanied

Jesu, Joy of Man's Desiring—Bach. [E. C. Schirmer]

Galway Piper—Clough Leiter. [E. C. Schirmer No. 538]

(5) The adjudicator will be Dr. Hollis Dann, who has been invited to serve in this capacity because of his wide experience and recognized authority.

(6) The auditions will be held on Monday, April 5, beginning at 9:00 A.M. On Tuesday evening, April 6, all participating choruses will unite in a festival chorus concert. The massed choruses will sing the five pieces referred to in item four above under a conductor or conductors to be announced.

Eastern Music Educators Conference

Biennial Meeting—Buffalo, April 13-17, 1937

ON EVERY HAND in the middle Atlantic and New England States, and Eastern Canada, and in fact everywhere—N.E.W.S.—music folk, old and young, are saying, "There's going to be a big time in Buffalo in April." They will be coming by train and plane, in autos old and young, and by steamship too. Buffalo is the great western metropolis of 'York state and is a travel center for hundreds of miles of territory. There are direct routes from Montreal, Boston, New York, Philadelphia, Washington, Pittsburgh and points between. With the new two-cent rate for coaches and three-cent rate for Pullmans no special validation certificates will be needed. Do you know that organized parties of twenty-five or more can get greatly reduced round trip coach fares? Why not get your In-and-Out Club, School Music Association, or the music department of your State Educational Association to make arrangements and come in real convention style? You can return individually on any train of your choice.

Don't delay in renewing your membership now. It will save time in registering at Buffalo. Send your check for \$3.00 to Clarence Wells, 228 Prospect St., East Orange, New Jersey.

Why not send some young music supervisors or teachers, who might not feel that they could afford to go, as your special delegates from your club or association? This is the practice of educational associations. In this way small communities can have representatives at the Conference for the first time. Our students in the normal schools can do the same and club together and have the joy of being represented. High school students will come in large numbers and have their expenses paid by local subscription.

Your executive board has faithfully followed suggestions and all of your needs have been provided in the most expansive conference program yet presented by the Eastern Conference. The general thought has been that major sessions should be scheduled without any special sections or clinics conflicting. There will be six general sessions coming on the traditional conference days—Wednesday, Thursday, and Friday, April 14-16,—with a pre-conference day of school visitation in Rochester and Buffalo on Tuesday, April 13 and a post-conference day of visitation to Niagara Falls on Saturday, April 17. Your program committee has followed your injunction to have demonstrations, and clinics as well as finished programs—and not too many speeches!

If you cannot see your way clear to go to St. Louis in 1938 to the National Conference, you can console yourself with the knowledge that you are going to have a conference of national proportions at Buffalo! The Buffalo committee has



prepared for our coming as only few host cities to the National Conference could hope to do. And we feel, in turn, that we are out-doing ourselves in bringing to Buffalo, and the surrounding area, the finest educational and cultural program that is obtainable.

Did you not feel when you were part of that enormous chorus singing under the sway of Laura Bryant, Dr. Dann, and Dr. Earhart until 2 a. m. on Wednesday, April 1, 1936 in the Cafe Rouge, Hotel Pennsylvania, New York City, and at similar early breakfasts and post midnight events, that if a clinic were called in the middle of the night a crowd would have been there? Such was the enthusiasm of the membership in 1936. With this enthusiasm in mind we have organized our program to care for your vital and special needs.

In order that you may study the schedule of events and programs well in advance we have issued an Eastern Music Educators Conference Bulletin. I hope that you received your copy with the

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Headquarters hotel for the Buffalo convention. Rates: single—from \$3.00 up; double—\$5.00 up. All rooms with bath. Send reservations now.

Note: List of all Buffalo hotels, with rates, may be secured from the Conference office, or from Buffalo Convention and Tourist Bureau, 602 Genesee Building, Buffalo.

beautiful picture of Niagara Falls on the front cover and the fine view of Buffalo Civic Center on the main page. The announcement of the All-Eastern High School Orchestra and application for enrollment were sent in the same mailing. Write Frank E. Owen, 2 Redfield Parkway, Batavia, N. Y., for extra applications.

For your further information the accompanying more detailed outline of the convention program is submitted.

Franklin Dunham, Educational Director of the N.B.C., has promised to broadcast several of our program organizations, including a lobby sing, over a national chain of stations.

Keep in touch with your state chairmen for all details regarding the Educational Achievements Exhibit. Send in charts of photographs of interesting modern developments of music in your schools, mounted on cards 28 x 22 inches, to Wallace Doubleday, chairman, 110 Windemere Rd., Lockport, N. Y., by March 1. And don't forget to work up visual aids in the form of charts which can be used to stimulate interest in and greater understanding of recorded music. This is something new that is gaining momentum and will receive attention in the appreciation clinic. Send in the visual aid charts to Mr. Doubleday, and be a pioneer in using visual aids in teaching appreciation and other phases of music activities.

"There's going to be a big time in Buffalo in April." A glance at our program will show you that our conference will be epoch-making. If you can bring away with you a dozen new ideas from Buffalo—and there will be hundreds to challenge you,—it will be the best investment that you can make. Make your reservation now and plan to come for the visitations which will be events long to be remembered.

Yours for more and better school music.

GEORGE L. LINDSAY, President

Pennsylvania. The membership campaign in Pennsylvania is progressing "allegro con brio," according to the report of State Chairman George P. Spangler, who believes that 1937 will see the Keystone State reach a new high in membership records due to the loyal cooperation of the many progressive educators constituting the state membership committee.

The state executive committee of last year has been augmented slightly and now includes the following names: M. Claude Rosenberry, state director of music; George L. Lindsay, director of music, Philadelphia; Will Earhart, director of music, Pittsburgh; F. Edna Davis, special assistant, Philadelphia; C. Edward Hausknecht, director of music, West Chester State Teachers College; and W. Fred Orth, director of music, Coatesville.

Eastern Music Educators Convention and Festival

BUFFALO, NEW YORK, APRIL 13-17, 1937

(TENTATIVE PROGRAM OUTLINE)

Tuesday, April 13

FORENOON

- 9:00 to 2:00 *Visit schools* in Rochester, New York; Charles H. Miller, director of music.
Visit schools in Buffalo, New York; William Breach, director of music.

AFTERNOON

- 2:00 *Registration.*
 4:00 *Exhibits open.* Nelson M. Jansky, chairman commercial exhibits; Wallace Doubleday, chairman Educational Achievement Exhibits.

EVENING

- 8:00 *Festival of Male Voices*, allied organizations. Sponsored by Junior Chamber of Commerce, Buffalo.

Wednesday, April 14

FORENOON

- 7:30 *Registration.*
 8:30 *Visit exhibits.*
 9:30 *General Session.* Music: Fredonia State Teachers College Orchestra; Houghton College Choir. Speakers: Russell V. Morgan, Director of Music, Cleveland, Ohio; William S. Larson, Eastman School of Music, Rochester, New York.
 12:00 *Luncheon.* In-and-About Music Educators Clubs and affiliated organizations, Frances E. Clark, chairman.

AFTERNOON

- 1:00 *Visit exhibits.*
 2:00 *Second General Session.* Music: Buffalo All-Elementary Orchestra; Toronto Public School Chorus. Speaker: L. Thomas Hopkins, Teachers College, Columbia University. Demonstration of non-syllable reading: Classes of Buffalo and Rochester schools.
 4:00 *Visit exhibits.*
 4:30 *Clinics.* General Chairmen: Vocal—F. Edna Davis, Philadelphia; Instrumental—Lee Lockhart, Pittsburgh. Vocal, elementary—Walter H. Butterfield, chairman, Providence, R. I.
 Vocal, high school—C. Stanton Belfour, chairman, Pittsburgh, Pa.
 Integration—Helen Hosmer, chairman, Potsdam.
 Research—Jacob Kwalwasser, chairman, Syracuse.
 Theory—Vincent Jones, chairman, New York, N. Y.

EVENING

- 8:00 *Mammoth Music Festival*—Buffalo Public Schools, including 3,000 voices and the Festival Orchestra and soloists (to be announced).
 10:30 *Lobby Sing.* Arthur E. Ward, chairman, Montclair, N. J.

Thursday, April 15

FORENOON

- 7:30 *Life Members and Founders Breakfast.*
 8:30 *Clinics.*
 Vocal, elementary—George Gartlan, chairman, New York, N. Y.
 Vocal, high school—Kenneth G. Kelley, chairman, Schenectady, N. Y.
 Instrumental—Lee M. Lockhart, chairman, Pittsburgh, Pa.
 Class Voice—Ernest G. Hesser, chairman, New York.
 Appreciation—Gordon Bailey, chairman, New York.
 Normal and teacher training—Francis Diers, chairman, Fredonia, N. Y.
 Class piano—E. Stout, chairman, Syracuse, N. Y.
Visit exhibits.

- 9:30 *Third General Session.* Music: Nott Terrace High School Madrigal Singers, Schenectady; Ithaca String Choir; Rochester All-High School Orchestra. Speakers: James L. Mursell, Teachers College, Columbia University; Joseph E. Maddy, President M. E. N. C., Ann Arbor, Mich. Demonstration: Junior High School Boys' Voices, William Breach in charge.

AFTERNOON

- 1:00 *Visit exhibits.*
 2:00 *Fourth General Session.* Music: Lockport High School Orchestra; Hiram (Ohio) College A Cappella Choir.
Vocal Clinic—Conducted by Hollis Dann.
Panel Discussion. Peter W. Dykema, chairman, Teachers College, Columbia University.
 2:00 *Solo Singing Contest.*
 4:00 *Visit exhibits.*

EVENING

- 6:15 *Formal Banquet.* Elizabeth V. Beach, chairman, Syracuse, N. Y. Music: Eastman School Symphony. Speakers: Olga Samaroff Stokowski, New York, N. Y.; James Francis Cooke, Philadelphia, Pa.; Hollis Dann, New York, N. Y.
 10:30 *Lobby Sing.*

Friday, April 16

FORENOON

- 8:30 *Clinics.*
 Vocal, elementary—Arthur E. Ward, chairman, Montclair, N. J.
 Vocal, high school—Herbert A. France, chairman, Storrs, Conn.
 Instrumental—Lee M. Lockhart, chairman, Pittsburgh, Pa.
Parochial section.
Visit exhibits.
 9:30 *Fifth General Session.* Music: University of Pittsburgh Band; Colgate University Glee Club; Buffalo State Teachers College Chorus.
Symposium—Ernest G. Hesser, New York, N. Y.; Paul J. Weaver, Ithaca, N. Y.; Herbert A. France, Storrs, Conn. (others to be announced).

AFTERNOON

- 1:00 *Visit exhibits.*
 2:00 *Sixth General Session.* Music: Batavia High School Choristers; Band, Central School of Barker, Niagara County. Address and Demonstration: Richard B. Hale and pupils from Allegany County. Address: Helen H. Heyl, supervisor of rural education, New York. Chorus, High School of Gowanda, Cattaraugus County.
 4:00 *Visit exhibits.*

EVENING

- 8:00 *Festival*—All Eastern High School Orchestra. Conductor: Howard Hanson, Eastman School of Music, Rochester, N. Y. New York State High School Band Conductor: Edwin Franko Goldman, New York, N. Y.
 10:30 *Lobby Sing.*

Saturday, April 17

FORENOON

- 9:00 *Visit to Niagara Falls.* Harold A. Spencer, chairman, Niagara Falls, N. Y.

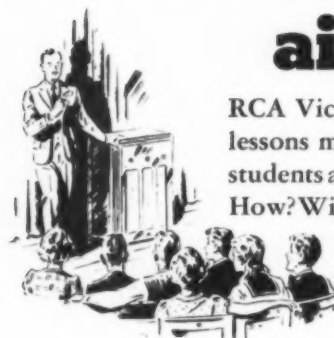
AFTERNOON

- 12:30 *Luncheon and program.*
 3:00 Busses leave Niagara Falls on return trip.

EVENING

- 8:00 *College Womens Glee Club Festival and Contest.* Sponsored by New York Federation of Music Clubs; Etta H. Morris, and Ruth E. Speir, chairmen.

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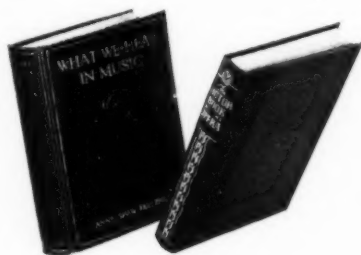
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Association and Club News

New Jersey S. T. A. Music Department

▲ THE PROGRAM of the Music Department for the coming season includes definite plans for four sectional meetings, embracing the following activities: (1) An instrumental clinic to be held February 12 and 13 at Elizabeth; (2) An elementary school clinic to be held in March at Glassboro; (3) A vocal clinic to be held April 23 and 24 at Trenton; and (4) A rural school clinic to be held in Somerset County in May.

The instrumental clinic to be held February 12 and 13 will be conducted by William D. Revelli, first vice-president of the National School Band Association, member of the North Central Conference executive committee, formerly conductor of the famed Hobart Indiana High School Band, and now conductor of bands at the University of Michigan. The organization of the first New Jersey All-State Symphonic Band has been under way for some time with tryouts of selected players from high-schools throughout the state. The Band will present a concert Saturday afternoon, February 13, under Mr. Revelli's direction.

Plans for the instrumental forum include discussions of the Hobart Plan of Instrumental Instruction; high school credits in instrumental and vocal music; class methods and materials, and contests. Topics of discussion at the forum will include "How Much Time for Instrumental and Vocal Music," "How Can It Be Best Programmed," and "How Much Should Be Spent To Obtain An Efficient Music Department?" An innovation at the forum will be a demonstration of the sight reading contest as it is conducted in national competitions. A banquet is planned for the evening of February 12.

The Department is sponsoring contests and festivals for band, orchestra, and chorus as well as contests for piano soloists, for instrumental soloists and ensemble groups, and for vocal soloists and ensemble groups. The choral festival for high school groups is scheduled for May 15 at Trenton State Teachers College. The dates and places for the orchestra and band contests as well as those for soloists and ensemble groups will be announced later. The annual meeting of the All-State High School Orchestra is scheduled for Atlantic City in November, at which place the All-State High School Chorus will also meet.

Thirty committees have been appointed to carry out the work outlined for the elementary and high schools; and enthusiasm is at a high pitch. The chairmen of the various committees are as follows:

Auditing—D. Hartley Sinclair, Haddon Heights; All-State High School Chorus Advisory—Robert M. Howard, Morristown; All-State High School Orchestra Advisory—Paul H. Oliver, Newark; Appreciation—Lilla Belle Pitts, Elizabeth; Broadcast—Arthur E. Ward, Montclair; Choral Festival—Helen W. West, Trenton Teachers College; Creative Expression—Emma Jane Laetra, Red Bank; Credits and Minimum Requirements—Herald A. Jones, East Orange; Choral Conductors—Arthur E. Ward, Montclair; Constitution Revision—Bertha B. Clement, East Orange; Elementary School Choir—Bertha B. Clement, East Orange; Elementary School Instrumental Music—Walton S. Burriss, Westfield; Exhibits—Martha Wasson, Bergenfield; Extension—Henry P. Cross, Ridgefield Park; Instrumental Clinic—Arthur Brandenburg, Elizabeth; Instrumental Solo and Ensemble Contest—Raymond C. Rogers, Hackensack; Life Members—John H. Jaquish, Atlantic City; Orchestra and Band Contest and Festival—Paul Herfurth, East Orange; Orchestral Conductors—Paul Herfurth, East Orange; Outside Credits—Robert M. Howard, Morristown; Piano Contest—Anthony J. Loudis, Teaneck; Public Relations—K. Elizabeth Ingalls, Westfield; Qualifications and Certification of Music Teachers—John H. Jaquish, Atlantic City; Resolutions—John V. Pearsall, Arlington; Rural School Music—Corinne Woodruff, Somerset County Music Supervisor, Somerville; Rhythmic Activities—Elizabeth Engler, Metuchen; Music in Social Life—Osbourne McConathy, Glen Ridge; Study of Theory—Harold Vogt, Elizabeth; Vocal Clinic—Herald A. Jones, East Orange; Vocal Solo and Ensemble Contest—Arthur E. Ward, Montclair.

Three of the committees—Rural School Music, Broadcasts, Music in Social Life—are units of National Conference Committees. We hope to be of assistance to the national chairmen and the coöperating groups from the various states in these projects and all others in which we have common interest.—MABEL E. BRAY, *President*.

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Florida S. E. A. Music Department

▲ IN CONJUNCTION with the meeting of the Florida State Education Association, the Music Department of the Association will hold a session March 19. The officers are Chairman—Cleva J. Carson, University of Florida; Vice-Chairman—Mrs. Browne Gretton Cole, Ocala; Secretary—Florence Stumpf, supervisor of music of Tampa and Hillsborough counties. A membership drive is being stressed at this time by the officers and members of the Department.—CLEVA J. CARSON, *Chairman*.

Kentucky Band and Orchestra Directors Association

▲ THE Kentucky Band and Orchestra Directors Association held their Central Kentucky band and orchestra clinic at the University of Kentucky at Lexington, December 5 and 6. The purpose of the clinic was to study the recommended contest selections for band and orchestra.

In addition to the clinic, a luncheon was held, the principal feature of which was a half-hour broadcast by the clinic band, offering a program composed entirely of the works of Kentucky composers. Among the composers represented were William Talbot, Marsden Gribbill, John Lewis, Sr., Sydney Griffith, Jack Dameron, and Robert Griffith, most of whom were present to direct their own compositions.

Plans were made for the first issue of a new Kentucky Band and Orchestra Directors Association magazine, and an editorial staff, as follows, was appointed: Editor—Henri Schnabl; Assistant Editor—Frederick Cook; Secretary—Harold Rigsby of Richmond.

A committee from the Association headed by E. D. Hutton of Barbourville is presenting a band tax bill at the meeting of the general assembly. . . . Efforts are being made by the Association to bring the South Central division of the National contest to Lexington. . . . Louisville Orchestra Directors are preparing a selected orchestra to be presented on one of the programs of the National Federation of Music Clubs' meeting at Louisville in April.

The band camp sponsored by the Eastern Kentucky State Teachers College last year was so definitely successful that it seems likely that 1937 will see the organization of an additional camp or two in the state, under the sponsorship of the University and the Band and Orchestra Directors Association.—J. H. DAMERON, *Secretary*.

Idaho M. E. A.

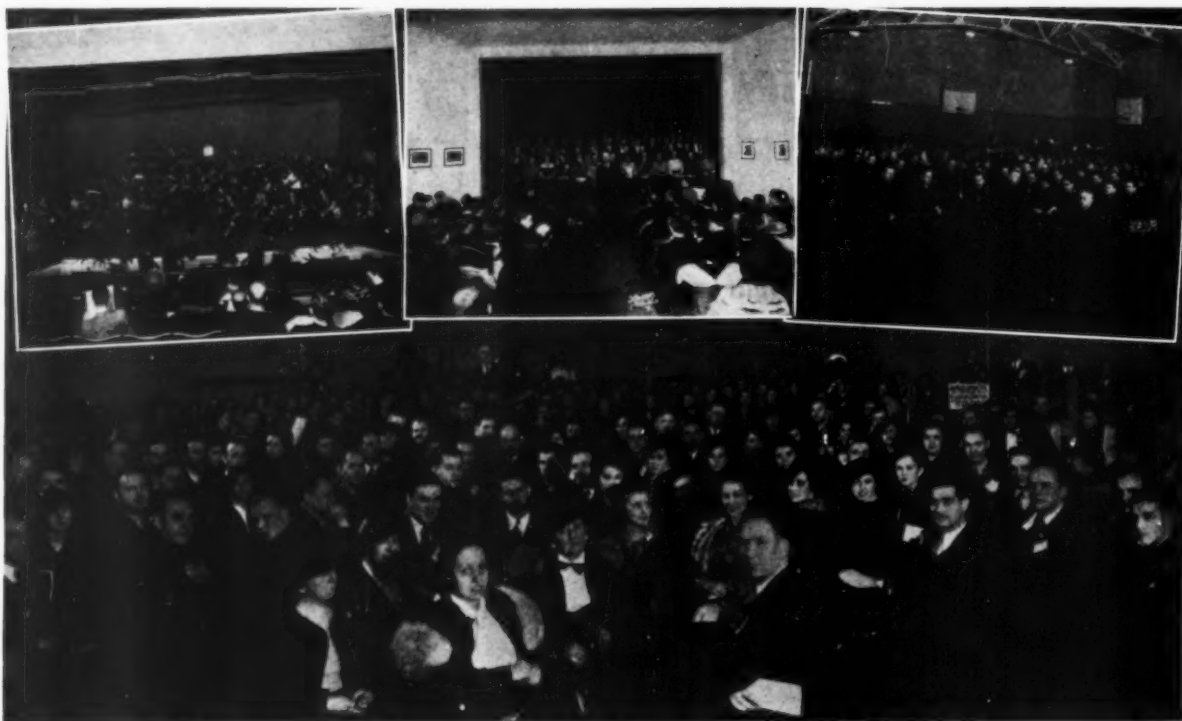
▲ ANNUAL MEETING of the Idaho Music Educators Association was held in Boise, Saturday, November 28, 1936. Every district of the state was represented and much enthusiasm was evident, this being the first meeting since affiliation with the National Conference. Short talks were given by Archie Jones, University of Idaho; Judith Mahan, Boise; and Myrton Blackler, Nampa. Special music was furnished by the Girls Sextet of Boise High School. Ethel M. Henson, President of the Northwest Music Educators Conference, brought us a fine message concerning the Portland meeting next March. By unanimous vote, the group went on record, assuring Miss Henson of the wholehearted support of the Idaho Music Educators Association and all of its members.

The Association is increasing its membership in a campaign centered around the district associations. Since the need of an organization originates in the individual, the decision has been reached that there should be a division of districts covering smaller areas, thus affording a

1937 National Contests Columbus, Ohio May 13, 14, 15

The 1937 National finals for orchestras, ensembles and soloists (string and wind instruments) will be held at Columbus, Thursday, Friday and Saturday, May 13, 14, 15, under the sponsorship of Ohio State University. For information address the headquarters of the coöperating organizations:

Suite 840
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MISSOURI MUSIC EDUCATORS ASSOCIATION

These pictures, made during the state clinics at Webster Groves, December 4-5, give an idea of the strength of the groups which merged to form the Missouri Music Educators Association (see December Journal). The lower picture shows the Orchestra Clinic with George Dasch conducting; get your magnifying glass and in the center you will see Max Krone leading a vocal clinic; at the right William Revelli is in the midst of a band clinic; on the left, the Clinic Orchestra Concert.

larger attendance of members. The North Idaho District is being divided into a North Idaho and a North Central Idaho Music Educators Association so that the district meeting places will be more centrally located.

Since the State Association has as its purpose the coördination and centralization of the activities of the music people, committees are being appointed to care for special phases of music in the state. Archie N. Jones, director of music in the University of Idaho, is chairman of the committee on music and music education in colleges and normal schools.

Much interest is being shown by Idaho in the coming Northwest Music Educators Conference, to be held at Portland, Oregon the week of March 28. A luncheon is being planned for the Association during the convention. The All-Northwest Chorus, Orchestra, and Band are getting the support of the Idaho high schools as a result of the Northwest Conference being held in Boise two years ago.—LOYD E. THOMPSON, *President*

Western Kentucky

▲ A VOCAL and instrumental clinic was held by the Western Kentucky Music Teachers Association at Murray State Teachers College, December 17 and 18. The clinic program, under the supervision of Price Doyle, head of the music department of the College, included examination and performance of all music to be used in the state music festival this spring. In connection with the clinic the regular monthly meeting of the Western Kentucky M. T. A. was held, at which the following officers were elected: President—Dean Dowdy, direc-

tor of music, Madisonville; Secretary-Treasurer—Joy Ruth Adams, supervisor of music, Mayfield. Attendance at the Southern Music Educators Conference in Columbia, S. C., March 3-6, was urged, and plans were discussed accordingly.

The January 16 meeting of the Association was held in Mayfield. Contributing to the musical program were the Murray State College Woodwind Quintet and pupils from the Mayfield schools, who took part in a demonstration lesson. Members were again reminded of the Conference to be held in Columbia, and were urged to attend.—JOY RUTH ADAMS, *Secretary*.

Alaska Music Educators Association

▲ THE THIRD annual Southeastern Alaska Music Festival will be held in Ketchikan April 20-25, with students from Juneau, Douglas, Petersburg, Wrangell, and Ketchikan high schools combining their talents to make the performances the finest ever to be heard in Alaska. Music teachers will share honors in conducting the Southeastern Alaska Chorus, Orchestra, and Band which have been organized for the festival.

According to the report of Marjory Miller of Ketchikan, the festival association has grown from thirty participants in 1935 to more than one hundred in 1936; approximately the same number is expected for 1937. Miss Miller also states that the festival operates on a cooperative, rather than a competitive, basis.

The many activities planned for the occasion promise a gala festival week, socially and musically, with rehearsals,

two concerts, a combined church service, banquet, Rotary and Chamber of Commerce luncheons, and parades on arrival and departure of the boat which will carry the festival students. Many of the programs will be broadcast over KGBU, the largest broadcasting station in Alaska.

Eastern Kentucky

▲ MUSIC and music education were prominent features of the annual conference of the Eastern Kentucky State Education Association, which met in Ashland, November 13-15.

The program of the Music Section, which took place the afternoon of the 13th, was arranged by Gladys Lewis, chairman. Frank C. Biddle, director of music in the Cincinnati public schools, spoke on the topic "Modern Trends in Music Education." Music was provided by the Morehead State Teachers College String Quartet, directed by Keith P. Davis, instructor of violin, and the "State Champion" Junior High-School Boys' Glee Club from Breckinridge Training School of the College, Marvin E. George, directing. Mr. George also conducted a round-table discussion on the subject "The Adolescent Boy Voice."

The All-Eastern-Kentucky High-School Chorus, directed by L. H. Horton of Morehead State Teachers College, opened the program of first general meeting of the conference on Thursday, November 12.

The following officers were elected for the coming year: Chairman—Forrest E. Albert of Elkhorn; Secretary—Mrs. Lloyd A. MacDonald of Flemingsburg.

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A Song of Youth—Sharp (SA)10
Song to the Flag—Boehme (SSA)15

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A Benedicite—Milford (TTBB)20
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Crown Him Ruler (Glorie e sero dona al merito) (from Loharius) (SATB)20
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Extended Chorales from the Church Cantatas—Bach (SATB)

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1. Since Thou from Death hast risen again16
2. Awake us, Lord, and hasten24
3. O Ever-Faithful God16
4. Thine is alone the Glory . . . . .	.16
5. O Lord, Thou God of Truth . . . . .	.16
6. Lord, in Thy Love . . . . .	.36
7. To God give Thanks and Praise . . . . .	.16
8. Content, my God . . . . .	.24
9. What God doth, that alone is Right . . . . .	.16
10. Now I know that Thou art Loving . . . . .	.12
11. So let me sing God's Praises . . . . .	.16
12. With Praises unto God . . . . .	.16
13. Alleluia . . . . .	.16
14. Jesu, Joy of Man's Desiring . . . . .	.16
15. All Glory, Thanks and Blessing . . . . .	.24
16. Our Foes press on us . . . . .	.16
17. Should e'er His Face seemed turned . . . . .	.24
18. Lord, we give Praise to Thee . . . . .	.16
19. Why art cast down within me . . . . .	.16
20. Who hopes in God . . . . .	.36
21. Lord, Jesus Christ, my Life, my Light . . . . .	.24

The Foolish Lover squanders (Non transcurat amant) (from Deidamia—Handel (SATB) . . . . .	.20
Hark how the Woods (Oggi rimbombano) (from Atalanta)—Handel (SATB) . . . . .	.24
The Heart that's Contented (S'un cor e contento) (from Admetus) (SATB) . . . . .	.20
Miller's Wooing—Fanning (SATB)12
Night Fancies—Blon-Clark (SAB)15
Song of the Vikings—Fanning-Page (SATB)15

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Beauty lately dropped her Sandal—Handel-Williams (SA)16
By a Bank—Petersen (SA)20
Chorus of the Druids—Sacchini-Saar . . . . .	.20
For 3 part Chorus, Piano and Orchestra	
Cradle Song—Taubert-Saar . . . . .	.10
For 3 part Chorus with Piano or Orchestra	
The Flower of Jesse—Bell (SSA) . . . . .	.24
God is our Friend—Bach (from Church Cantata No. 122: Sing we the Birth) (SSA) . . . . .	.20
Hymn to the Virgin—Bell (SSA) . . . . .	.24
Let us rejoice, all ye Faithful—Graun-Saar . . . . .	.15
For 3 part Chorus and Piano (or String Orchestra and Organ)	
The Maiden that is Makeless—Bell (SSA) . . . . .	.20
Mater Ora Fillium—Bell (SSA) . . . . .	.24
Menuet d'Exaudet from "Bergerettes"—Weckerlin . . . . .	.15
For 3 part Chorus, with String Orchestra or Piano accompaniment	
Miriam's Song of Triumph—Schubert-Saar . . . . .	.50
For 3 part Chorus, with Sop. (or Ten.) solo and Piano (or Orchestra)	
The Moon—Purcell (Cantata: Unison and SA) . . . . .	.70
The Nile—Leroux-Saar . . . . .	.20
For 3 part Chorus, Sop. solo, Violin Obligato and Piano or Orchestra	
Scenes from Orpheus (Complete)—Gluck (SA and SSA)	1.75
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THE WHISPERING WOOD, by Rodney Bennett & Martin Shaw. This is the story of Snowwhite, who was left by her jealous stepmother, the Queen, to die in the woods, and of the Seven Dwarfs who befriended her. Constant use is made of ensembles both in songs and dances. It makes a beautiful production indoors or out. Choruses are Unison and Two-part. \$2.25.

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Ohio Music Education Association

▲ Editor Arthur L. Williams, in the January issue of *The Triad*, interrogates admonishingly: "Does music function in your community among those who have graduated from your school? Could it function for the betterment of your community if you could give some time to its guidance, if not actual direction? If you don't help to guide the music among the adults in your community, who will? Does the music teacher's responsibility end when he leaves the school building?" Although inviting discussion on these questions, Editor Williams answers in this manner, "Somehow we feel that the music teacher who will give some time and thought to how music is functioning in his community among those beyond school age, the more permanent the music education program will become."

From "The President's Corner," Gertrude A. DeBats sounds the note that "music for all and by all should be our aim." That Ohio music educators are alive to this aim is denoted in the article "Music in Rural Schools" by C. Hayes Garster of Vanburen, and again in George T. Bird's account of "Community Orchestral Music in Dayton".

Mr. Garster states the belief that "the ideal of 'music for music's sake' is no longer adequate." He maintains that if we do not touch the lives of all of the pupils, every day, we are failing in our endeavors. According to Mr. Garster, "the vital point of attack lies in the first three grades. It is during these early years that the successful program should seek to develop the simple fundamentals of rhythmic and vocal response, which will form a background for later appreciation and participation in the life of the child."

Mr. Garster, in closing, makes the plea that Ohio music educators not lose sight of the classroom teacher and the pupils as a whole, in planning their music educational program. He then asks, "Let us meet the crowded and conflicting conditions of the school program with a spirit of coöperation rather than with one of defiance or indifference."

Showing how the carry-over of music from the school to the community can be effected, Mr. Bird reports: "In May 1936, twenty-two Dayton musicians, under the direction of Paul Katz, organized an orchestra which is now known as the Dayton Philharmonic Orchestra, and which now numbers thirty-eight players. For the first year, the membership in the Orchestra Association numbered three hundred and fifty; the second year, six hundred; and now, the membership has grown to nine hundred—all persons purchasing season tickets being entitled to membership. The Orchestra now plays a regular series of seven concerts. In addition to having broadcast for Frigidaire the past two seasons, the Orchestra has also played a regular series of gratis concerts for children." This account of orchestral activities in Dayton is a neat answer to several of the questions propounded by Mr. Williams, and should furnish a challenge to other musicians and communities to go and do likewise.

The dates of the Ohio College Orchestra Festival to be held at Baldwin-Wallace College have been announced

for April 23 and 24. Roy D. Metcalf, president of the Ohio Intercollegiate Orchestra Association, also announces that Guy Fraser Harrison of the Rochester Philharmonic Orchestra, will be guest conductor. Directors desiring to enter their players in the orchestra are urged to communicate with Secretary Lynn B. Dana of Warren or Festival Chairman Carl Schuler of Baldwin-Wallace College, Berea.

The Triad lists the following dates to be remembered:

Feb. 12—NW Ohio Choral Clinic and Festival at Defiance. Hollis Dann, guest speaker. W. Oscar Jones, Chairman. Chorus of two hundred voices.
Mar. 5—Cleveland Vocal Ensemble Contest.
Mar. 6—Cleveland Vocal Solos Contest.
Mar. 12—Cleveland Instrumental Ensembles Contest.
Mar. 13—Cleveland Instrumental Solos Contest.
Mar. 20—N. E. District Elementary School Solo and Ensemble Contests, Strongsville, R. W. Switzer, Chairman.
Mar. 27—Eastern District Music Festival at Muskingum College, New Concord, Milton Rebg, Chairman.
Mar. 26-27—Central District Music Festival, West Hall at Greenville, Dwight Brown, Chairman. East Hall at Bexley, Wilbur E. Crist, Chairman.
April 5-9—North Central Music Educators Conference at Minneapolis, Minn.
April 10—NE District Solo and Ensemble Contest at Mt. Union College, Alliance, R. W. Oppenheim, Chairman.
April 13-17—Eastern Music Educators Conference at Buffalo, N. Y.
April 16-17—NE District Band, Orchestra, and Choral Festival at Akron, Nellie Glover, Chairman.
April 16-17—Cleveland High School Class A and AA Orchestra Contests.
April 16-17—SW District Music Festival at Miami University, Oxford, Margaret Lawrence, Chairman.
April 20-22—Annual Convention of the Ohio Music Teachers Association, Hotel Cleveland, Cleveland, Ohio, John O. Samuel, 2061 Morrison Ave., Lakewood, President.
April 23—State H. S. Choral Contest, Ohio State University, Columbus, E. J. Weigel, Chairman.
April 24—State H. S. Orchestra Contest, Ohio State University, Columbus, E. J. Weigel, Chairman.
April 23-24—Ohio Intercollegiate Orchestra Festival at Baldwin-Wallace College, Berea, Carl Schuler, Chairman.
April 30—Cleveland H. S. Choral Club and A Cappella Choir Contest.
May 6—Ohio Solo and Ensemble Contests, Vocal and Instrumental, Oberlin College, Geo. E. Wain, Chairman.
May 13-15—National H. S. Orchestra, Solo, and Ensemble Contests, Ohio State University, Columbus, Ohio, Eugene J. Weigel, Chairman.

GEORGE WALN, Publicity Chairman.

Connecticut M. E. A.

▲ THE Connecticut Music Educators Association has elected the following officers for the current season: President—Floyd C. Evans, Waterbury; Vice-President—Herbert France, Storrs; Secretary—Leon Corliss, Naugatuck; Treasurer—Alvin C. Bruel, Bridgeport. Board of Trustees—Agnes Wakeman, New Haven; Robin Ogden, Middlebury; W. Raymond Randall, Stamford.

Connecticut's third biennial state music festival will be held in Waterbury, May 14, with the various events scheduled as follows: Auditions from 8:45 a. m. to 1:00 p. m. All groups—orchestras, bands, choruses, soloists—parade, 2:30 p. m. Massed concert at the State Armory, 4:00 p. m.—FLOYD C. EVANS, President.

▲ Southern Kansas Music Festival will be held in Wichita, February 25-6-7, 1937. Director of the Festival Chorus will be Russell V. Morgan; director of the Festival Orchestra will be Joseph E. Maddy; sponsored by the Music Department of the Public Schools of Wichita, Grace V. Wilson, Director of Music.

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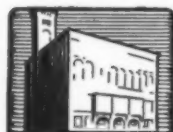
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Michigan M. E. A.

▲ AT THE MEETING of the officers and committee chairmen of the Michigan Music Educators Association held December 19 at the Hotel Olds in Lansing, President David Mattern submitted plans for (1) The publication of bulletins by the Association dealing with basic studies and present trends in vocal and instrumental teaching, to be prepared by Michigan teachers and to be sent to all members requesting them; (2) A series of demonstration clinics to be held in each of the eight regional divisions of the state, each to be in charge of a guest vocal and instrumental teacher from other state regional divisions; and (3) A conference of state music education association executives, preferably to be held at the North Central Conference in Minneapolis. These plans were approved by the executive committee.

State Superintendent of Public Instruction Eugene B. Elliott addressed the group on the state plan for curriculum revision, following which he answered questions concerning the various trends of music advancement. One in particular was the possibilities of musical development in the rural schools with the county as the unit. Dr. Elliott stated that it is entirely up to interested persons to further such a movement, but that it would have to be up to local boards of education if they desire to take advantage of this movement as no authority can come through the state or county offices.

From the reports of William W. Norton, chairman of the Association's curriculum committee, and of the sub-committee chairmen, it was evident that notable progress was being made in their several fields of investigation and planning. Among the chairmen reporting was S. M. Trickey of Petoskey, who presented a comprehensive "Tentative Outline for Curriculum and Syllabus for Senior High-School Bands."

Joseph E. Maddy, President of the Music Educators National Conference, presented plans for promoting rural music education and adult music participation, with special reference to the broadcasting phase. At his suggestion a committee was formed for the state of Michigan to serve with the M. E. N. C. committee under Peter Dykema in preparing broadcasts. The members of the committee are: W. R. McIntire, Lansing; Mamie E. Kunsman, Grand Rapids; William W. Norton, Flint; Cleo Fox, Kalamazoo; Fowler Smith, Detroit; James E. F. Chase, Jackson. The committee on music in social life (also to serve with the M. E. N. C. committee) is composed of Harper Maybee, Kalamazoo; Clara Ellen Starr, Detroit; Miss Cackley, East Lansing; Lynn Clarke, East Grand Rapids; Inez Musson, Hartland; Joseph Wyman, Mason; Warren A. Ketcham, Reed City.

C. V. Buttelman, Executive Secretary of the Music Educators National Conference, discussed the relationship of the Conference and the state organizations, and the services rendered by our national office which are available to affiliated state organizations.

A large delegation of M. M. E. A. members will attend the North Central Conference which is to be held in Minneapolis, April 4-9.—JAMES E. F. CHASE, Secretary-Treasurer.

Ohio Valley M. E. A.

▲ "Administrators' Night" was observed by the Association January 13 with fifteen superintendents present to see at first hand what their music teachers are doing. County Superintendent J. P. McHenry of Ohio spoke on "What a Superintendent Expects of the Music Department." The forty-five members in the Association drawn from twenty-two schools of West Virginia and Ohio, were well represented in attendance at this meeting.

The band clinic is scheduled for March 4 and 5; Ernest S. Williams of New York will be guest director. The two-day session will close with a concert by the band of 125 selected players from seventeen high-school bands of this section. Four additional concerts will be played in other centers following the initial concert in Wheeling. Local bandmasters will conduct the later concerts. Plans are under discussion for a band camp for boys to be held at Oglesby Park under the auspices of the Association. The clinic band will likely participate also in the choral festival to be held in April, in which will be featured a massed chorus of several hundred voices from the various schools represented in the Association.

C. V. Buttelman addressed the Association at the December 9 meeting. Mr. Buttelman explained how the Association can best affiliate with the National Conference. Action will be taken in the near future towards this end.

A choral festival is to be held in Wheeling, February 9, at which time a chorus of more than four hundred voices will sing Mendelssohn's *Elijah* under the direction of Hollis Dann. New York soloists participating in the performance are Ruth Rodgers, Amy Ellerman, Floyd Townsley, and Norman Jolliffe. The chorus will be accompanied by an orchestra of forty-five players from the

D A T E S

February 20-25, 1937—Department of Superintendence, National Education Association. New Orleans, Louisiana.
March 3, 4, 5, 6, 1937—Southern Conference for Music Education. Columbia, South Carolina.
March 11, 12, 13, 1937—Southwestern Music Educators Conference, Tulsa, Oklahoma.
March 21, 22, 23, 24, 1937—California-Western School Music Conference, San Francisco, California.
March 28, 29, 30, 31, 1937—Northwest Music Educators Conference. Portland, Oregon.
April 4-9, 1937—North Central Music Educators Conference. Minneapolis, Minnesota.
April 14, 15 and 16, 1937—Eastern Music Educators Conference. Buffalo, New York.
April 23-29, 1937—National Federation of Music Clubs. Louisville, Kentucky.
May 13, 14, 15, 1937—National school music contests (orchestras, wind and string solos and ensembles). University of Ohio, Columbus.

Wheeling and Pittsburgh Symphony orchestras. The chorus includes singers from sixty-four choirs representing twenty-two communities in adjacent sections of West Virginia and Ohio. The festival is under the sponsorship of Oglesby Institute, of which Edwin M. Steckel is music director.

Delaware S. E. A. Department of Music

▲ A MEETING of the board of directors of the Department of Music was held December 19 in Wilmington. R. W. Heim, newly-elected president of the Delaware State Education Association, was present and took part in the discussions concerning plans for the next state convention. Proposals to make the Department more active during the year were discussed, and definite plans were formulated toward this end; these will be reported later.

Vice-President Paul Weil announced the appointment of the following committee members: State Journal Committee—Anabel Groves Howell, Glenn Gildersleeve, Wilbert Hitchner. Mimeographed News Bulletin Committee—Mary S. Gallery, Marguerite Millikin, Jean Easton, Margaret Stockton, Elizabeth Cathcart, Richard MacFaddin, Lester Bucher.—ANABEL GROVES HOWELL, President.

Central Long Island

▲ Organization of a Central Long Island association was completed at a meeting held December 8; George Lindsay, president of the Eastern Music Educators Conference, and director of music in the Philadelphia schools, was the principal speaker. Dr. Lindsay was introduced by James Doty. Percy M. Proctor, supervising principal of the Babylon High School, delivered the address of welcome after an invocation by Edward W. Bower, principal of the Lindenhurst High School.

The following officers were elected for the current year: President—Sadie MacArthur of West Islip School; Vice-President—Marian McCutcheon, Islip; Secretary—Evelyn Storey, East Islip; Treasurer—Clifford Ormsby, Bay Shore.

The chairmen selected for the spring music festival are Wilbur Hamje, Northport; Carlotta Adams, Blue Point; and Thelma Enos, Babylon. The festival dates are as follows: May 2—Northport, Bands; May 7—Babylon, high-school orchestra and chorus; May 14—Blue Point, junior high-school chorus and orchestra.—SADIE A. MACARTHUR, President.

Illinois Band, Orchestra and Vocal Associations

▲ THE STATE of Illinois now has three well-organized, active music associations, namely, the Illinois School Vocal Association, the Illinois School Orchestra Association, and the Illinois School Band Association—the latter mentioned organization having long been active as a musical unit in the state. Although each organization is doing a distinct piece of work in the state, they are operating under a coordinating board composed of the officers of the associations and a representative from the Illinois High School Principals Association. This board determines contest and festival dates and otherwise defines the policies of the three groups.

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was the outgrowth of the activities of musical forces operating as a part of the Illinois State High School Music and Literary Association, which organization was sponsored by the normal schools of the state and whose history as a unit extends from the year 1917 to 1935. During the period of its existence, the Music and Literary Association gave great impetus to the development of public school music in Illinois through the organization and promotion of contests and festivals. Under the Association's plan, the state was divided into districts and sub-districts, a procedure which provided that the winners in district contests would compete in the state finals.

By the year 1935, the Music and Literary Association had grown to a membership of 125 schools. In that year, the officers of the Association asked the orchestra directors of the member schools to consider the advisability of combining the orchestral division with the Illinois School Orchestra Association in order that the state might be more closely unified orchestally. This merger was accomplished in the fall of 1935. Likewise in the spring of 1936, the vocal directors were urged to form the Illinois School Vocal Association, an organization which was perfected in the fall of the same year. Thus reads the history of the musical activities of the Illinois State High School Music and Literary Association, which activities have culminated

in the state's having three distinct yet inter-dependent musical groups operating for the mutual good of all concerned.

The district vocal and orchestra contest-festivals will be held in the eight districts of the state on April 17, each district determining the place in which its particular contest-festival will be held. The state finals will be held April 30 and May 1 at Illinois State Normal University, Normal.

The cooperating board has D. W. McCoy of Springfield as representative from the Illinois High School Principals Association. Other officers from the three associations are as follows:

Illinois School Vocal Association: President—Wayne Hertz, West High School, Aurora; Vice-President—Mary Maguire, supervisor of music, Alton; Secretary—Gladys G. Tipton, University High School, Normal; Treasurer—Frances Chatburn, supervisor of music, Springfield.

Illinois School Orchestra Association: President—Fred Ohlendorf, Bloom Township High School, Chicago Heights; Vice-President—Fred Bigelow, Geneva High School, Geneva; Secretary—Emma R. Knudson, Illinois State Normal University, Normal; Treasurer—Henry O. Hebert, Illinois Soldiers and Sailors Children's School, Normal; State Chairman—Leo J. Dvorak, Illinois State Normal University, Normal.

Illinois School Band Association: President—Harold Finch, Deerfield-Shields High School, Highland Park; First Vice-President—Franklin Kreider, Collinsville; Second Vice-President—Allen Elmquist, Junior High School, Rockford; Secretary-Treasurer—H. S. Frederick, Paxton;—Emma R. Knudson, M. E. N. C. State Chairman.

ABOUT THE IN-AND-ABOUT CLUBS

In-and-About Syracuse

▲ THE In-and-About Club held its second meeting of the year December 5 at the Mizpah Hotel; representatives of forty school systems were present. The program included the singing of a girls' choir from North High School directed by Ruth E. Shumway, and an address by Earl Stout of the faculty of the College of Fine Arts, Syracuse University. Following this was a discussion of vocal music which has been added to the festival contests being conducted and sponsored by the New York State School Band and Orchestra Association.

The following officers were re-elected: President—Frederic Fay Swift, Ilion; Vice-President—Laura Bryant, Ithaca; Secretary - Treasurer—Daniel Wagner, Fulton.

Elizabeth V. Beach announced the plans for the Eastern Music Educators Conference at Buffalo, and it was agreed that the next meeting of the Club would be held there. It is believed that at least fifty members of the organization will be attending the Buffalo meeting.—FREDERIC FAY SWIFT, *President*.

In-and-About Harrisburg

▲ AT THE Pennsylvania State Education Association convention held in Harrisburg, December 28, 29, and 30, the Department of Music was given three sessions. The program included addresses by leading educators, concerts by outstanding bands and choruses of the state, and the election of officers.

On Tuesday, December 29, during the convention, the In-and-About Club of Harrisburg was host to the Music super-

visors of Pennsylvania at a luncheon meeting held at the Harrisburger Hotel, eighty guests attending. The guests of honor were George Lindsay, president of the Eastern Conference, and George Spangler, M.E.N.C. state chairman for Pennsylvania, both of Philadelphia; John Myers, president of the Pennsylvania Music Supervisors, and Mrs. Myers of Mansfield; and Claude Rosenberry, Pennsylvania state supervisor of music. President M. Louise Hetrick welcomed the guests; Daniel Auschenbach, past president of the Club, was toastmaster, and W. M. Harclerode introduced a ninth grade student from Camp Curtain Junior High School, who played several trumpet solos. Following the luncheon, a forum was held, and a concert was given by the Upper Darby High School chorus of 160 voices, under the direction of Clyde R. Dengler.

At the December 19 meeting of the Club, the following officers were elected: President—M. Louise Hetrick; Vice-President—Dorothy Robb; Secretary—Grace Moyer; Treasurer—Ulna Goodall.

In-and-About Burlington

▲ AT THE Club's second meeting January 18, Geoffrey O'Hara was the principal speaker. Topics of discussion at this meeting included plans for the Buffalo convention of the E. M. E. C., the Vermont State Symphony Orchestra, and the Eastern Music Camp.

Among the out-of-town guests were John E. Merker of Newport; Franz E. Burgstaller of Boston; and Harriet Eastman, president of the In-and-About Southern Vermont Club.—ELEANOR B. DOUGHTY, *President*.

In-and-About Chicago

▲ THE March meeting of the In-and-About Club is scheduled for Tuesday, the 9th, at Northwestern University. Beginning at five o'clock, there will be a band clinic in which the entire University band, under the direction of Glenn C. Bainum, will participate. The Club will meet at the North Shore Hotel for dinner at six o'clock, after which the Northwestern University Choir, under the direction of Max T. Krone, will present a program of choral music. At half-past eight, George Dasch will conduct an orchestra clinic and rehearsal in which the Northwestern University and Evanston Symphony orchestras will combine forces.

John W. Beattie will speak at the dinner, giving a resumé of the scope and organization of the music department of Northwestern University.—AVIS T. SCHREIBER, *Secretary*.

In-and-About Cincinnati

▲ "INSTRUMENTAL Class Instruction" was the topic chosen for discussion by Program Chairman Joseph Surdo at the luncheon meeting held January 23. Appearing on the program were Blanche E. K. Evans, acting supervisor of class piano instruction in the Cincinnati schools, who gave a demonstration-lecture; Marjorie E. Keller, teacher of violin at the Cincinnati College of Music and instructor in class violin in the public schools, who discussed and illustrated violin class methods; and A. R. Kratz, director of orchestra and band at Hughes High School, who spoke on "The Instrumental Background and Ability Expected of Pupils Entering High School."

Paschal Monk, teacher of vocal music at Western Hills High School, lead the group singing. Frank C. Biddle presided.—THELMA KLETT, *Secretary*.

In-and-About Portland, Maine

▲ THE FIRST meeting of this the most recently organized In-and-About Club of New England was held January 30 at the Columbia Hotel. Among the speakers and guests were State Commissioner of Education Packard; Geoffrey O'Hara, composer; Imogene Boye of Columbia University; William Gore, superintendent of schools, Hempstead, Long Island; Paul Wiggin, music supervisor of Pawtucket, Rhode Island; and John E. Merker of Newport.

In-and-About Detroit

▲ THE Detroit In-and-Abouters enjoyed their second annual mid-winter party January 20 at the Ingleside Club. There was community singing, a one-act play "Town Hall Tonite," and bridge and dancing. Mike Falk's Orchestra called the tunes until twelve o'clock.—ORVIS A. LAWRENCE, *Publicity Manager*.

In-and-About Southern Vermont

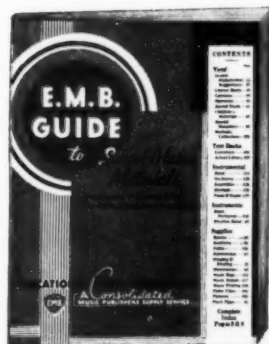
▲ ORGANIZED through the efforts of Harriet Eastman, this new Club held its first meeting December 12 at Brattleboro. The speakers at the opening meeting were Frances Settle and John E. Merker.

Officers for the current season are: President—Harriet Eastman, Brattleboro; Vice-President—Jessie Brownell, Springfield; Secretary-Treasurer—Doris Hartwell, Brattleboro. Board of Directors—Ernest Eames, Brattleboro; W. Irving May, Westminster; Emily Stewart, Bellows Falls.

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In-and-About New York

▲ "THE Teacher's Voice, the Instrument
of Song and Speech" was the topic of
discussion at the second meeting of the
Club held at the Great Northern Hotel,
January 30. The speakers were M.
Theresa Armitage, who spoke on the
various aspects of speech and song;
Frantz Proschowski, who discussed
beauty in tone in speech and song;
Joseph Bentonelli, whose subject was
singing and enunciation; Jane D. Zim-
merman, who spoke on phonetics as a
basis of good tone production, and Alys
Bentley whose topic was rhythmic ex-
pression as a basis of interpretation.

The members of the Club joined in
community singing as well as in playing
with the Home Symphony Orchestra
broadcast. Following the main part of
the program, there were reports from
the various members concerning signifi-
cant activities in their several fields.—
PETER W. DYKEMA, *Chairman*.

In-and-About Grand Rapids

▲ THE December meeting of the Club
was held in the Herpelheimer Tea
Room. Discussions were the order of the
day at this luncheon meeting. Verna
Luther gave an interesting report on the
strides which broadcasting is making in
the Muskegon high school, and other
members exchanged ideas concerning
worth-while materials and various other
items regarding activities in their several
fields of endeavor, including assembly
singing and Christmas programs.

The following officers were elected for
the 1936-37 season: President—Merwyn
Mitchell, Ottawa Hills High School,
Grand Rapids; Vice-President—William
Stewart, Muskegon; Corresponding Sec-
retary—Joel Lowe, Creston High School,
Grand Rapids; Recording Secretary and
Treasurer—Winifred Smits, Muskegon;
Corresponding Secretary for the JOURNAL
—Florence Best, Union High School,
Grand Rapids. Representatives on M. E.
N. C. committees were appointed as fol-
lows: Rural Music—Lynn Clark, East
Grand Rapids; Music Educators Broad-
cast—Verna Luther, Muskegon; Cultiva-
tion of Music in Social Life—Mamie
Kunsmann, Grand Rapids.

The January meeting was held at
Davis Technical High School, followed
by a program featuring vocal and instru-
mental clinics.—FLORENCE C. BEST, *Sec-
retary for The Journal*.

In-and-About Waterloo

▲ The December meeting of the In-and-
About was held in the Commons at Iowa
State Teachers College, with the singing
of Christmas carols by the Bel Canto
Glee Club, directed by Alpha Corinne
Mayfield, as a feature of the program.
The principal speaker was Rose Reug-
nitz of Teachers College, who, as the
result of a summer's travel in the Orient,
spoke on the topic "Music in the Orient".
Jvone Lowrie, pianist, played a program
of modern Russian music.

At the first meeting in September,
Minnie Starr of Iowa State Teachers
College, read a thesis on "Determina-
tion of Pitch and Quality of the Voices
of Boys from Eleven to Fifteen Years
of Age", and a musical program was
provided by artist pupils from the Col-
lege. The October meeting included in-
teresting accounts of the Christiansen
Summer School, given by Naneen Davis
and Bernice Shutts, who attended the
school in Winona Lake, Indiana. Alta

Freeman of Teachers College gave an
account of her visit to the Salzburg festi-
val at the November meeting, and Ralph
Moritz and Donald Baum of Waterloo
gave a program of piano and voice se-
lections.

Saturday luncheon meetings are held
monthly by the Club. Each spring a
"Good Will" concert is sponsored, and
the organization also gives active support
to the Waterloo Symphony Orchestra and
artists' concerts.—IRENE REESE, *Secre-
tary*.

In-and-About Tulsa

▲ "THE Music of Christmas" was the
theme of the December meeting, at
which the Club members had as guests
the superintendents and principals of
their various schools. James Waller led
the singing of Christmas carols, Franklin
Winders directing a violin ensemble, and
Dorothy Bowen played the piano accom-
paniments in the performance. The origin
and character of Christmas carols was
discussed by E. H. Eckles, Jr. who led
the assemblage in the singing of addi-
tional songs, more of the ancient type.
Mildred Hughes played a cello solo.

The topic for the January 9 luncheon
meeting is "Wolfgang Amadeus Mozart,
Super-Man and Super-Musician."—
GOLDEN BLAKELY, *Corr. Secretary*.

In-and-About Philadelphia

▲ The In-and-About Club held its mid-
winter meeting January 23 at the Manu-
facturers and Bankers Club with Ernest
G. Hesser, Chairman of the Music De-
partment of New York University, as
principal speaker. Appearing on the
program also were Maryjane Mayhew
Barton of Curtis Institute, who played a
program of harp solos; and Edgar M.
Welch, director of music at Drexel In-
stitute, who spoke on class vocal technic,
and also gave a group demonstration of
the basic principles which he employs
in his choir and glee-club work. George
L. Lindsay, president of the Eastern Con-
ference, told the group of the excellent
program being prepared for the Eastern
meeting in Buffalo, and emphasized the
necessity of membership in the Music
Educators National Conference.

Prior to the luncheon, Theodore
Nitsche of the Olney High School, and
Past-Presidents Wilbert B. Hitchner and
Floyd T. Hart led the group in the
singing of several choral works.—GEORGE
P. SPANGLER, *President*.

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▲ **PRESIDENT** Bessie M. Stanchfield announces that the regular luncheon meeting of the In-and-About Twin Cities Music Educators Club, February 13 at the University of Minnesota, will be in the nature of a "Pre-Conference Conference." Joining forces with the club will be officers of the North Central Music Educators Conference, the Minneapolis 1937 Convention Committee, and members of the various organizations which are coöperating in preparations for the biennial meeting of the Conference. The program will include addresses by Superintendent Carroll R. Reed, Minneapolis Public Schools; Hobart Sommers, principal of McPherson School, Chicago, and Vice-President of the North Central Conference; A. R. McAllister, President of the National School Band Association; Carol M. Pitts of Central High School, Omaha, President of the Conference. Among the coöperating organizations which will participate in the February 13th meeting are: Minnesota Music Teachers Association, Mrs. Wilma Anderson Gilman, President; Twin City Choir Masters Association, Rupert Sircom, President; Minnesota Bandmasters Association, William Abbott, President. The latter organization will supply a woodwind ensemble for the program.

In-and-About Indianapolis School Music Club

▲ **AT THE** February 6th meeting of the In-and-About Indianapolis School Music Club, W. B. Townsend, assistant professor of education at Butler University, gave an address on "Music in Progressive Education," and Lorle Krull presented a review of recent publications on education and music education. A feature of the meeting was the singing of unfamiliar music under the direction of Mrs. Elizabeth K. Cochran. Plans for the biennial meeting of the North Central Music Educators Conference in Minneapolis were discussed by Ralph Wright, Director of Music in the Indianapolis schools, who read a message of greeting from the officers of the North Central Conference in which reference was made to the important part taken in the previous biennial meeting in Indianapolis by the members of the Indianapolis club. The officers of the club are as follows: President—Claude Palmer; Vice President—Paul Hamilton; Secretary-Treasurer—Mrs. Elizabeth K. Cochran; Directors—J. Russell Paxton and Ralph Wright.

In-and-About National Capital

▲ **A DINNER SESSION** of the In-and-About Club was held Friday evening, February 5, at State Teachers College, Towson, Maryland. Under the chairmanship of Emma Weyforth of the College, a musical program was provided by organizations of the college assisted by groups from the Baltimore schools, directed by John Denues, vice-president of the Club. The Club members were entertained at the college dormitories, and the following morning the group met for discussions.

A special feature of the program planned for Saturday, March 20, to be held in Washington, will be the Club's attendance at the final program of the series of children's concerts presented by the National Symphony Orchestra at Constitution Hall at 11:00 a. m. Of un-

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usual interest also will be the playing of the Washington Inter-High School Festival Orchestra of one hundred players under the leadership of Hans Kindler, director of the National Symphony Orchestra. A panel session will be held at 9:00 a. m. preceding this concert, and following the concert there will be a luncheon and business session.

Many club members are planning to arrive the evening of the 19th to attend

the all-city concert at Roosevelt High School. "The Sage of Mt. Vernon," a cantata by R. Deane Shure and President Barnes, will be sung by a chorus of one thousand voices.

The spring meeting is scheduled for Norfolk, Virginia, early in May, with Cecil Wilkins, director of music, as host and program chairman. The dates will be announced later.—HELEN M. BELL-MAN, Secretary-Treasurer.

ARMCHAIR GOSSIP

By E. S. B.

AT LAST the world is hearing the story of Ignace Jan Paderewski's colorful life as related in a current weekly by himself in collaboration with Mary Lawton. The tale is simply told, but no reader can fail to be stirred by the touching and even tragic elements which played a significant part in the making of this great Pole as man, patriot and genius.

Paderewski's name will for time to come stand unique in musical annals. The fact that piano virtuosi are no longer a rarity does not dim the luster of his fame. For he exemplified in high degree in his career that ideal for which modern education is striving, viz., that an artist may be great in aspects of life other than his art, and that the well-rounded life is not only desirable but possible for every musical aspirant.

DR. NIKOLAI SOKOLOFF's spirited presentation of his subject, "The Federal Music Project", at an M. T. N. A. session recently was most enlightening to those of us who had previously been somewhat in the dark regarding the work being done under his direction from Washington. It revealed also that Director Sokoloff's own musical experience has been vastly enriched by his intimate contact with music in relation to the masses.

Dr. Sokoloff told of dropping in unexpectedly and unannounced at a concert given through the agency of some of his workers. He sat quietly down at the back of the room where he could watch the reaction of the audience—said audience not being white-tie-and-tails, but quite the contrary. Sweaters, leather jackets, colored shirts were *de rigueur* here.

All, however, listened intently to the music which the orchestra was playing. Suddenly, to Dr. Sokoloff's amazement, a man near him yelled out "Boo! Boo! Boo!" Tactfully questioned later, he said he was a regular attendant at these concerts; that he liked most of the music but thought that *that* piece was terrible and he didn't want to listen to such stuff!

The refreshing honesty of an audience like that, one wholly without sophistication or pose, may be a very wholesome thing for music. The fact that these people have never been told what is the "best" music, or what music it is good taste to express liking for, gave them an utterly fresh approach to the hearing of it. The music had to stand on its own feet with them, and no fooling.

More of that spirit could be injected into our regular concert halls with beneficial effect. What an adventure it would be to try listening to music as though one had never heard a note before, nor read a single comment. We might be shocked at ourselves.

FROM a current booklet: *Professor*: "Jones, what do you consider the greatest accomplishment of the Greeks?" *Freshman*: "Speaking Greek."

AT CANBY CROSSING in the hills,
She leads the village choir . . .
Gaunt and dour-faced "Old Mis'
Mills"
Quavering ever higher,
Dauntlessly she swoops and trills,
A bit off key. Her sire
Nods complacently and thrills
Proudly to Desire.

Wiped away the week-day trials.
"Rejoice!" she rasps, "Rejoice!"
"Desirey always had", he smiles,
"Her mother's handsome voice."

—Ruth Crary Clough.

"THE MUSICIAN of the present day, not being able to give us what is beautiful, torments himself to give us what is new. False originality, false grandeur, false genius! This labored art is wholly antipathetic to me. Science simulating genius is but a form of quackery."

This might have come from the pen of a modern critic, but is, instead, the comment made by the great Swiss psychologist, Henri Frédéric Amiel, in his famous *Journal Intime*, after a first hearing of Berlioz' "Romeo and Juliet", in 1877.

MUSICAL AMERICA is carrying a series of comprehensive articles giving the history of the leading symphony orchestras in the United States. The story of the New York Philharmonic-Symphony appeared first, followed by that of the Boston Symphony, with others to come.

The series is called "America's Notable Orchestras", and is authored by Ronald F. Eyer. Many will doubtless find it profitable to file these articles for convenient reference.

QUIPS from M. T. N. A. speeches:

There are too many tremolo personalities and too many frigidaires voices in this country, according to Cameron McLean, Scottish singer whose rich accent unfortunately cannot be reproduced.

A STUDENT was being examined in music. Among other questions, he was asked how many symphonies Beethoven wrote.

"Three", quoth the examinee, "The third, the fifth, and the ninth."

KNOWING little or nothing of the merits of the Frank-University of Wisconsin-La Follette imbroglia, no comment can be made except that the methods employed in the ouster proceedings appear questionable.

In the face of such an episode, there is ground for uneasiness concerning the future of education in our state universities and possibly elsewhere. There is even an unpleasant illusion of geographic displacement, as though when our backs were turned the Mississippi had become a tributary of the Volga, with no Showboat or Steamboat-Round-the-Bend to Americanize the view.

THE POSTMISTRESS of a small town in Michigan lately received a letter from a relative, a native English woman living in Bramcote, Notts, England. Her attitude toward the abdication of King Edward the Eighth is probably typical of the class which she represents. She writes:

"Our country has been passing through what in our eyes was a grave crisis. The American papers, we are told, have been full of it for a long time, but the British press was silent until a little over a week ago. (Letter dated Dec. 13th.) Then the storm broke on an astonished country.

"We are all most dreadfully sorry for our King Edward. We had such high hopes of him as Prince of Wales, and also in the short time he has been King. His brother will have all the water on the wheel to make a go of it, but such is the queer mentality of the British race that I believe he will be given every encouragement by the people.

"Stanley Baldwin is the one who has shone. He has had, in his own words, the most repugnant task that has ever fallen to the lot of a Prime Minister, and he has done his job well.

"Our Mr. Maxton (of the Independent Labor Party, a red-hot socialist who doesn't 'ho'd wi' Kings') thought on the day that the King's abdication was made public that it was time . . . to strike a blow for his pet scheme, a republic. He was at pains to tell the House of Commons that this proved that Kings were no good. The House listened patiently, but . . . the motion was defeated by over 400 votes to 51.

"We heard King Edward's broadcast—I wonder if you did—for the last time on Friday night. We all feel dreadfully sorry for Queen Mary. It's not a year since King George died, and now this."

NEWSPAPER WARNING for Speaker Bankhead: "As speaker of the house, Tallulah's father, who named Tallulah, should be a bit careful in naming house committees."

THE MARRIAGE of Luise Rainer, film star, to Clifford Odets, playwright, recalls the vivid impression made by the dainty Viennese in her interpretation of Anna Held in "The Great Ziegfeld" last season, one of the most superb bits of acting ever to grace the screen.

Another interesting wedding is that of lovely Ann Harding, of stage and cinema, to composer Werner Janssen in London the other day.

May they all be happy ever after.

A MAN should never be ashamed to own he has been in the wrong, which is but saying, in other words, that he is wiser today than he was yesterday.—Swift.

SOMEWHERE it has been said that diplomacy is the art of letting someone else have your way.

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Riding the Circuit of Conferences

LIKE THE CIRCUIT judges of horse and buggy days, members of the Music Education Exhibitors Association will start out the first week in March on a tour of the Six Sectional Conferences. The difference between the jurists of old and the music merchants of today is, of course, that while the former administered the law, the latter will be endeavoring to attract favorable attention to the varied wares of their respective firms. Also, "riding the circuit" in these modern times will be much cheaper and will take less time.

The purpose of presenting the map on this page is to show how easy it is to go from one Conference to another and to urge exhibitors to take in all of the Conferences this year. Conditions were never better, opportunities for business greater, nor costs less.

Some of the exhibitors have expressed concern whether it will be possible to make the circuit on a regular round-trip railroad ticket, particularly since at first glance it seems rather difficult to include Columbia and Tulsa in such a routing. A thorough investigation of trunk line schedules, however, reveals that this portion of the trip is practically as con-

venient as any other, considering the Southern Conference as the starting point. In addition, some exhibitors will find it convenient to visit various southern cities, choosing whatever route suits them best. Here are the possibilities:

ROUTE I

From eastern cities, buy an all-year round-trip ticket to the Coast starting on the Southern Railroad main line via Birmingham and Memphis. In order to include Columbia, buy a short side trip from Charlotte and then back to the main line at Seneca. It will not be necessary to change cars at either point because there is a through train to Columbia from New York, Washington, Philadelphia, etc. Leaving Columbia after the Conference, there is a "sleeper jump" to Atlanta where connections are made with the Memphis train. At Memphis the Rock Island may be taken to Oklahoma City and from this point the short side trip to Tulsa, returning to Oklahoma City and continuing on the round trip.

Note: One may avoid the expense of the short side trip off the main line in and out of Columbia by going to Augusta, Georgia, before continuing to At-

lanta and Memphis; however, the connections are not as convenient.

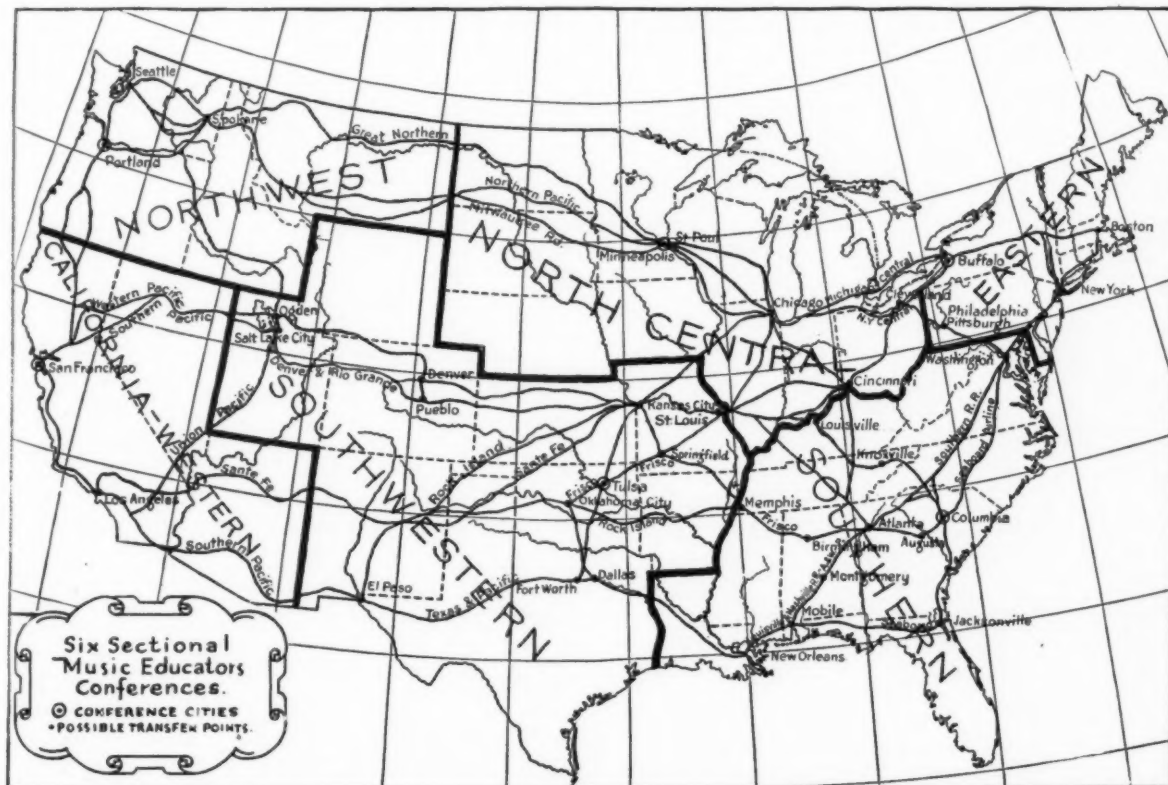
ROUTE II

Obtain a round trip starting on the Seaboard Airline via Columbia, South Carolina, Jacksonville, Florida, and New Orleans, then to Fort Worth on the Texas and Pacific. From Fort Worth take a side trip to Tulsa and return. A combination of Routes I and II can be made by going to Atlanta from Columbia and continuing to New Orleans.

ROUTE III

Buy one-way fare all the way to Tulsa, via Memphis and Springfield, Missouri, on the Frisco Railroad, then to Kansas City. From Kansas City it is possible to buy the low-rate 30-day round trip to Los Angeles and San Francisco, returning by way of Portland and Minneapolis to Chicago. This is not actually a complete round trip, the attractive feature being that in conjunction with the one-way fare to Columbia, Tulsa and Kansas City, and later from Chicago to Buffalo, the total cost is about the same as the cost for the all-year round-trips outlined in Routes I and II.

CONTINUED ON PAGE SEVENTY-SEVEN



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National School Vocal Association

WHEN THE National School Vocal Association was organized during the 1936 biennial meeting of the Music Educators National Conference in New York, the immediate duties assigned to it were the organization of the preliminary auditions for the third national high-school solo singing competitions to occur at sectional conference meetings in 1937, the preparation of lists of vocal solo material suitable for high-school pupils, and the preparation of lists of accompanied and unaccompanied choruses suitable for competition and festival purposes.

The music lists for the 1937 preliminaries for the national high school solo singing contests to be held in 1938 were published in the October JOURNAL. (Copies may be secured from the Conference office, or from the committees in charge of the preliminary competitions to be held in connection with the meetings of Sectional Conferences this spring.)¹

Music has also been selected for the first interstate choral festival to be held under the auspices of the National School Vocal Association in cooperation with the North Central Conference at Minneapolis, April 5-6.

The five required numbers to be learned by all choruses appearing in choral auditions and festivals in Minneapolis were included in the announcement recently mailed to conference members and friends in the North Central area by the committee for this division, of which Fowler Smith is chairman. (See North Central section of this magazine.)

The five pieces were selected from recommendations received from choral directors who cooperated with the Committee.² Because of the multitude of requests received from choral directors and contest committees for suggestions regarding suitable material for high-school choruses, the Vocal Association has decided to compile and publish lists selected from recommendations thus provided from the valuable experience of the persons cooperating with the committee. The titles here published, with accompanying brief descriptions, should therefore be accepted simply as the first installment of suggested pieces offered as

¹ High school solo sing competition preliminaries will be held in connection with five of the 1937 Sectional Conferences. Chairmen of committees in charge are given below, together with names of Conference cities, and convention dates.

Eastern (Buffalo, N. Y., April 13-17, 1937), Alfred Spouse, 267 Westminster Road, Rochester, N. Y.

North Central (Minneapolis, Minn., April 4-9, 1937), Harper C. Maybee, 115 Buckley St., Kalamazoo, Mich.

Northwest (Portland, Oregon, March 28-31, 1937), Esther C. Leake, 14 Cargelle Court, Medford, Oregon.

Southern (Columbia, S. Carolina, March 4-6, 1937), Grace P. Woodman, 207 Hawthorne, Charlotte, N. C.

Southwestern (Tulsa, Oklahoma, March 11-13, 1937), Mabelle Glenn, 228 Library Bldg., Kansas City, Mo.

² Persons who have cooperated by suggesting material from which the accompanying list is compiled: Carol Pitts, Griffith J. Jones, Max Krone, William Breach, William Holdridge, Harling Spring, and George R. Howerton.

one of the services included in the purpose of the Vocal Association, pending the completion of a comprehensive list. It is the hope of the Executive Committee of the Vocal Association that many persons who have specialized in choral singing in high school will recommend selections so that in time we shall have a carefully culled and representative list.

For the benefit of those desiring to communicate with the members of the Executive Committee of the National School Vocal Association, the personnel is as follows: Chairman—Mabelle Glenn, 228 Library Building, Kansas City, Missouri; Walter Butterfield, 20 Summer Street, Providence, Rhode Island; Richard Grant, 530 West Fairmount, State College, Pennsylvania; Frederick Haywood, Hotel Lakehurst, Oakland, California; Harper C. Maybee, 115 Buckley Street, Kalamazoo, Michigan—MABELLE GLENN, Chairman.

Suggested Choruses—A Cappella

A Violin Is Singing in the Street—Ukrainian folk song arranged by Koshetz [Witmark, No. 2694]. Medium-difficult. A charming and gay melody is set over a lively rhythmic background. A clever, brilliant, and amusing song having definite appeal.

Say Thou Lovest Me—Cain [G. Schirmer, No. 7875]. Medium-difficult; a splendid setting of Elizabeth Barrett Browning's sonnet, No. 21. Rich, chromatic harmonies, good contrasts.

All Through the Night—Welsh air arranged for solo with humming accompaniment by Lutkin [H. W. Gray, Modern Series, No. 50]. A good, slow, sustained number, simple and appealing.

Lonesome Tunes, Brother Green—Melody collected and arranged for eight-part chorus by Howard Brockway [H. W. Gray, Modern Series, No. 130]. Medium-difficult. An interesting folk composition from the southern mountains of Kentucky. Humming effects, solo voice work; interesting rhythmic melody; rich harmonic background.

Vanka 'n Tanka—Dargomizsky, arranged by Kibalcich [Witmark, No. 2691]. An excellent humorous Russian folk song; a good work that is simple but brilliant and effective; has good audience appeal.

A Note of Golden Song—Saar [FitzSimons, No. 1038]. An interesting composition for double chorus of mixed voices, not difficult.

The Piper of Dundee—Folk song arranged by H. E. Randerson [Oxford Press, No. F 6]. Not difficult, rather unusual harmonically. This number was programmed and recorded by the English Singers.

Incline Your Ear—Martin [Ditson, No. 14, 922]. Easy and effective. This number begins with a seven-part humming chorus followed by an alto solo with the male voices humming the accompaniment. It ends with some very fine seven-part chorus work. It is only three pages long and gives the conductor a chance for discriminating interpretation.

Blow, Blow, Thou Winter Wind—Clokey [Birchard, Laurel Series, No. 31]. Not difficult. Four-page chorus with great opportunity for interpretation. Straightforward rhythm, interesting harmonies, and many changes in dynamics.

From Heaven Above—Christiansen [Augsburg, No. 101]. Opens with treble trio followed by contrapuntal passage for four voices; alto solo with other three parts singing an accompaniment; brilliant three-part passage for all treble voices, leading into a few bars of "Silent Night"; brilliant "Gloria" ending; easy to read but requires much work for artistic performance.

Songs of Praise—Traditional Welsh melody with soprano and baritone solos, arranged by Jones [G. Schirmer, No. 8036]. Not difficult; very effective. This number was dedicated to J. Luvaas and the Alleghany Singers.

All Creatures Now Are Merry-Minded—Benet [Novello, No. 5]. Medium-difficult madrigal for five voices.

Yea, Cast Me From Heights of the Mountains—Elgar [Novello, No. 1396]. Four-page part song; very effective and not difficult.

The Ash Grove—Welsh air arranged by Jacob [Oxford Press, No. F10]. This is a splendid arrangement of the Welsh air "Llwyn." Medium-difficult.

The Swing—Palmgren [G. Schirmer, No. 3874]. Very interesting harmonically; medium-difficult.

Sunrise—S. J. Taneyef [John Church, No. 2487]. Eight-voice mixed chorus. Lends itself to fine interpretation; rather difficult, but unusually popular with high school choirs.

Autumn—Gretchaninoff [G. Schirmer, No. 2535]. Difficult. An eight-part chorus; haunting theme with fine harmonizations and interesting voice parts; good climaxes. Requires good intonation and full range of dynamics.

Thy Heart So Mild—Brahms, Op. 62, No. 4 [Ditson, No. 14,406]. Medium-easy. A quiet melody in well-arranged voice parts. Two verses, strophic. Interesting harmonies, with some voice imitation.

Suggested Choruses—Accompanied

Festival Prelude—Adapted from Wagner's "The Mastersingers of Nuremberg" by Max Krone [Witmark, No. 2909]. Medium-difficult. A solid, stirring choral work. Composition is long, has fine contrasts and of itself would furnish a complete section for a program. Arranged for two-piano score or orchestra.

It Cannot Be a Strange Country (Song of the Emigrant)—Repper [Birchard, Laurel Series, No. 1012]. A beautiful melody finding its way into soprano, tenor, and alto parts with comparatively simple harmonies.

Marquesan Isle—Dunn [J. Fischer, No. 5614]. Accompaniment of piano, strings, muted trumpet, muted trombone, saxophone, banjo, and trap drums. Variety of tone color analogous to that characteristic of the modern jazz band. Modern enough to make a very definite appeal to high school students. Rather difficult.

Four Winds—Protheroe [Gamble, No. 575]. Very colorful and effective. Medium-difficult.

The Wreck of the "Julie Plante"—O'Hara [Ditson, No. 13,630]. Part song for mixed voices with baritone solo. Novelty number which is especially attractive to high school boys. Not difficult.

The Two Kings—Clokey [J. Fischer, No. 7211]. A very interesting number for mixed chorus with trumpets and trombone.

Oh, Maiden Dearest, My Heart Is True—Brahms [E. C. Schirmer, No. 390]. Medium-difficult. Four-part chorus with a fine melody and interesting counter-melodies. Duet for male voices followed by duet for girls' voices. Difficult rhythm.

Exhibitors Association

Continued from page 75

The 30-day feature of the western portion is the factor which lessens the cost.

From Kansas City, Chicago, and other middle western cities to the Coast, there is, of course, a variety of routes. Some exhibitors may prefer to go direct to San Francisco by way of Denver and Ogden or Pueblo and Salt Lake City. From Portland, to Minneapolis, one has a choice of several different railroads, and on all of the lines, the round-trip fares are available.

CONNECTIONS

Route III has been outlined because at Atlanta one may board the Kansas City-Florida Special (Frisco Railroad) for Tulsa, simply changing to the Tulsa car at Memphis.

Exhibitors from inland cities will have various routes to Columbia, but the problem from Columbia to Tulsa and the west coast is, of course, the same. Also, exhibitors may use 30-day tickets to and from the Sectional Conferences, either singly or in combination and in some cases, the cost under this arrangement will be even lower.

Whatever the case, see your local ticket agent. All aboard! Let's go!

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Music for the Forgotten Child

Continued from page 25

program already provided for in our "music appreciation" activities, and that it is one more illustration of our country-wide tendency for an individual to ride one idea as if it were the sum total of the music program. It is not the full picture, to be sure, but it does direct our thinking to a central principle which throws our many and sometimes conflicting claims into proper proportion.

What is the central principle to guide us in bringing music to children? It has to do with aural perception, certainly, for how else could the life of our world as it has been expressed in music be intelligible to us? Do we truly develop this aural perception through body and mind, through feeling and intellect, so that Dr. Earhart's "inner preoccupation with lovely tone and tonal design" actually possesses the individual? It is a much deeper involvement than much of our present busyness allows. It implies an understanding on the part of the teacher of the inner qualities of music, an understanding of the closeness of unity between the musical forms which have come down to us, the physical laws out of which they grew, and the body and mind that can give them the fullness of recreation. The man-discovered laws based on physical fact which gave us the natural scale and the centuries-slow development of its use; the construction of musical instruments; the building of musical forms according to aesthetic laws underlying all art expression; the discovery of laws of body structure and mechanics as well as psychology as shown by Dalcroze and even more explicitly by Mrs. Frank Russell—all these are a part of our knowledge of the way in which the entire organism is involved in a musical experience. This completeness of experience has concern, not with the momentary sensory or emotional reaction to outside stimulation, but a complete identification with an ideal presentation of order in a world of tone, which, in some marvelous way, is a true expression of a world not always so ordered.

It is music itself, inwardly conceived, that we are concerned with, whether its expression leads us to a rhythm band, to singing our song ourselves, or to sharing a possibly more enjoyable singing experience with others; it may lead us to a musical instrument, as it did last year with a group of forty college men and women selected because they had had no previous experience with music; before long their experimental approach to music appreciation had led a large proportion of them to ask for a chance to learn to play or sing.

A truly inner concern with music should and does lead to a creative use of musical materials. Arthur S. Garbett, whose experimental work in creative melody-making beginning with the pentatonic scale is spreading rapidly in California, says that it became clear early in the work that "by centralizing music study on the actual writing of melodies inwardly conceived (however crude and unformed) so that they could be played and sung in outward expression, we had broken a log-jam. Melodies rush downstream in floods leaving a residue of acquired knowledge of what has so long

been mis-called theory of music. Theory indeed! It is the well of music unde-filed." Again Mr. Garbett says, "There is all the difference in the world between accepting the first impromptu melody that comes into one's head and 'composing' or putting together a melody which will produce a particular desired effect." What will these upper grade-school children have to say for themselves when they come to high school with such a beginning? And what will we have to offer them?

But, I hear someone ask, "How can such a breadth of opportunity be given even if high-school students do want what they are not now getting? The time is so limited, etc., etc." Well, things may change, and children's desires and parents' interest are the surest road to change. The Eight-Year Plan carried on under the Progressive Education Association now under way in thirty high schools, private and public, permits each school, unfettered by college entrance requirements, to reconstruct its curriculum as it seems most desirable. This chance for reevaluation and reorganization is open to music as well as to other subjects, if the opportunity is fully utilized. This gives music a chance to prove itself to the school not only as a special subject, and in terms of performance, but also in its illumination of the areas of study brought into the new attack on educational problems. This experiment will unquestionably affect other high schools and colleges.

Other public schools are finding ways of meeting the new attitude toward secondary education. Exploratory courses in the humanities bring to light relationships between all the arts. Special units are carried on in connection with English, history, and other subjects. Music courses themselves are being broadened and changed in emphasis so as to appeal more generally. One large high school has a weekly music period in each section room of three hundred students, to whom are brought many varieties of musical expression, faculty- and student-initiated. Another smaller school has a weekly music assembly, which, on the day observed, has included, for example, the performance of a sonata for viola and piano, and twenty minutes' singing of rounds—each round being started by an individual clapping the rhythm which was caught up by all the others, who then sang it. One high school in the Middle West schedules its music and physical education classes first, before other classes are permitted to form. One senior French class, reading Mallarmé's *Carmen*, spent several periods studying the opera; another eleventh grade social-studies class began with Pushkin's "Boris Godunoff" and ranged from Glinka to Shostakovich. Another school built individual "Summer Radio Diets," after group consultation. A few high schools are following the example of a number of colleges in offering the students a library service of phonograph recordings as well as of prints. Many groups of students have organized radio and phonograph recording clubs.

Certainly the weight of evidence from the young people themselves confirms the

summary of a recent discussion when it was agreed that in providing for the student at any level through two years of college, "it is prerequisite that the student have an experience of music which engages his interest and gives him enjoyment; that he should be led to see what in that experience is significant for him as an individual and what is significant in the musical idiom of our culture, presumably in terms of tone, rhythm, melody, harmony, and form; that he should be led to extend that ability to perceiving similar values in other music to which he was not initially attracted; and that he should be helped to realize the part that music plays or might play in other phases of his experience."

There is no question that active participation does make the best background for appreciation, whether in production or consumption. With great numbers of people the greatest satisfaction in years to come will be not in their own making of music, important and rewarding as that is, but in their taking possession for themselves of great music beautifully recreated. This does not mean any less emphasis on the outward expression as part of our educational program; it does mean, rather, an outswing from a deeper center of the whole organism, through all the recreating abilities of the individual to musical horizons as yet unreached by our educational efforts; and it means the using of resources as yet not fully developed, which resources our children are eager to use if we will but give them the help they need.

National Association of Schools of Music

Continued from page 33

thought to the music departments of its member schools, a phase of collegiate education which hitherto has been passed over with scant attention.

Future broadening of the scope of activity of the National Association was definitely indicated by the authorization and appointment of a special committee to study the problem of suitable curricula and standards of accomplishment for secondary schools in the preparation of students for entrance into college departments of music and professional music schools. This committee is charged with the duty of making recommendations to the Association and proposing such by-laws as may be necessary to permit preparatory schools and other secondary schools to secure membership in and accrediting by the Association. Members of the committee are Frank Shaw of Oberlin College, chairman; Earl V. Moore of the University of Michigan; Albert Riemenschneider of Baldwin-Wallace College; and Ralph Clewell of Western Reserve Academy.

Of vital interest was a report of the committee on graduate courses in music, representing jointly the N. A. S. M. and the M. T. N. A., which presented suggestions concerning the Doctorate of Music. The general fields open to candidates for the Doctorate were specified as musicology, music education, and creative composition. There was definite disagreement concerning the rewarding of candidates with the Doctor of Philosophy degree in all these fields, with the

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suggestion that the Doctor of Music degree be revived to solve this problem. No member school has been permitted to offer curricula of study leading to the latter-mentioned degree since 1925.

Changes in the administrative personnel of the Association through the annual election were few, the officers for the ensuing year being as follows: President—Howard Hanson, Eastman School of Music; Treasurer—Charles N. Boyd, Pittsburgh Musical Institute; Secretary—Burnet C. Tuthill, Southwestern College, Memphis. The Vice-Presidents are Harold Butler, Frederick B. Stiven, Dorsey Whittington, and Tracy Y. Cannon. With the exception of the appointment of Theodore Kratt and William MacPhail, and the replacement of Arthur Westbrook by Karl Eschman, the personnel of the several committees of the Association remain as they were.

American Musicological Society

Although the American Musicological Society is an organization comparatively new to the field, its membership includes the names of the foremost musicologists and musical historians of the country. To the uninitiated desiring to inquire, Who and what is a musicologist? the answer is, A musicologist is a person who delves into the history of musical documents; investigates musical

trends, analyzes manuscripts; studies old instruments; and scrutinizes the background of composers in the hope of relating said composers to the periods in which they lived, thus throwing more light on the intrinsic and extrinsic influences characterizing the music. In short, the musicologist has nothing to do with musical performance as such, but has something to do with everything else relating to music in its more or less hidden estate.

The thorough extent to which this organization is penetrating its field is indicated by the nature of the topics discussed at its general session and open forum held December 29. Among the subjects of the speeches, to quote only a few, were: "The Place of Acoustics in Musicology"; "The Contribution of Physio-Psychology to Musicology"; "The Bearing of Aesthetics and Criticism on Musicology"; "The Prologue in Early Italian and French Opera"; "The Distinction Between Harpsichord and Clavichord Music", and many others.

According to information contained in the printed program, the officers of the Society are: President—Otto Kinkeldey, Cornell University; Vice-President—Oliver Strunk, Library of Congress; Vice-President—George S. Dickinson, Vassar College; Secretary—Gustave Reese, G. Schirmer, Inc.; Treasurer—Paul Henry Lang, Columbia University.

National School Music Competition-Festivals

REGION 9—LAWRENCE, KANSAS, MAY, 1937

UNDER the new regional plan recently adopted, a National Competition-Festival for bands, wind instrument solos and ensembles, and mixed choruses of Region No. 9 will be held at the University of Kansas, Lawrence, some time in May. (No orchestra, string solo or string ensemble events will be held, as the National School Orchestra Contest is to be at Columbus, Ohio, May 13-15, 1937.) Region 9 includes Kansas, Missouri, Iowa, Nebraska, and Eastern Colorado.

At a meeting of the temporary committee held in Kansas City, January 23, the following personnel was named for the National School Band Association's Regional Board of Control, to function for the current year: David T. Lawson (Chairman), Topeka, Kansas; Lytton S. Davis (Secretary - Treasurer), Omaha, Nebraska; Dean E. Douglass (Vice-Chairman), Jefferson City, Missouri; Virgil F. Parman, Dodge City, Kansas; Wilfred Schlager, Kansas City; A. G. Harrell, Kearney, Nebraska; L. E. Waters, Des Moines (other Iowa member not announced); Lloyd Healey, Longmont (other Colorado member not announced).

A. R. McAllister, president of the National School Band Association, attended the meeting, and the National School Vocal Association was represented by its Executive Chairman, Mabelle Glenn. The following points decided upon at the meeting are of interest not only to prospective participants in Region No. 9, but to promoters of competition-festivals in other regions:

(1) The band competition will be carried on under the national regulations except that bands may play any two numbers from the

national list, according to the number classification of this list.

(2) All bands and choruses represented as groups or by individual performance must be members of the respective National Associations (membership fee of \$5.00 payable to the Secretary-Treasurer of the Region).

(3) Entrance fee: Band—\$1.00 per student; Chorus—50 cents per student. These fees are payable in addition to the organization membership fee. The latter goes into the general fund of the National Association to meet current expenses. The entrance fees go into the regional treasury to cover the expenses of the competition-festival.

(4) Host cities shall always be selected one year in advance and shall alternate between member states. (Omaha was selected for the 1938 host city of Region 9.)

(5) The host city will provide housing for students at 50 cents per night.

(6) Quota rules and other requirements for bands are in accordance with the requirements published in the National bulletin.

(7) The plan of the choral festival will be similar to that of the North Central described elsewhere in this magazine. Music lists and rules may be secured from Miss Glenn or from Mr. Davis at the addresses given below.

(8) The host city will organize a massed chorus and massed band to take part in the festival.

For further information regarding the band contest, communicate with Secretary-Treasurer Lytton S. Davis, Board of Education, Omaha, Nebraska; regarding the chorus contest, communicate with Chairman Mabelle Glenn, 228 Library Building, Kansas City, Mo.

Other regions in which band competition-festivals are tentatively scheduled for the coming spring, and the chairman in charge, are as follows: **Region 6**—Joe Berryman, Fort Stockton High School, Fort Stockton, Texas; **Region 7**—Roy M. Martin, Box 125, Greenwood, Mississippi; **Region 8**—Ed Chenette, 4220 Prairie Avenue, Miami Beach, Florida; **Region 10**—William H. Terry, South Cache High School, Hyrum, Utah. (See regional map on page 36.)